

2 vol
*302

SPAIN

WORKS BY

ALBERT F. CALVERT

THE ALHAMBRA
SOUTHERN SPAIN
IMPRESSIONS OF SPAIN
MOORISH REMAINS IN SPAIN
SUMMER IN SAN SEBASTIAN
ALFONSO XIII. IN ENGLAND
THE SPANISH ROYAL WEDDING
GRANADA, PRESENT AND BYGONE

THE SPANISH SERIES

GOYA
TOLEDO
MADRID
GALICIA
SEVILLE
MURILLO
CORDOVA
EL GRECO
VELAZQUEZ
CERVANTES
THE PRADO
THE ESCORIAL
SCULPTURE IN SPAIN
MURCIA AND VALENCIA
ROYAL PALACES OF SPAIN
SPANISH ARMS AND ARMOUR
GRANADA AND THE ALHAMBRA
LEON, BURGOS, AND SALAMANCA
TAPESTRIES OF THE ROYAL PALACE
CATALONIA AND BALEARIC ISLANDS
SANTANDER, VIZCAYA, AND NAVARRE
VALLADOLID, OVIEDO, SEGOVIA,
ZAMORA, AVILA, AND ZARAGOZA

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View of Granada and the Alhambra.

SPAIN

An Historical and Descriptive Account of its Architecture, Landscape, and Arts

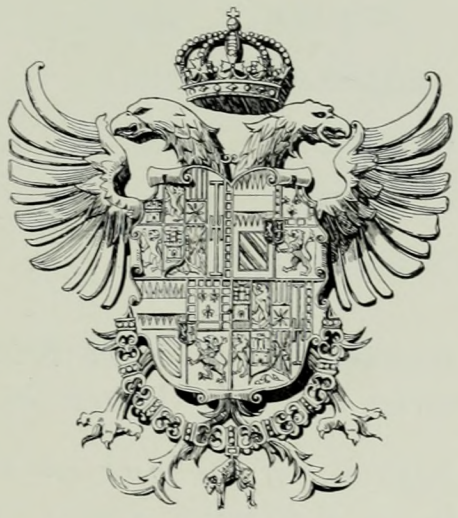
BY

ALBERT F. CALVERT

KNIGHT GRAND CROSS OF THE ROYAL ORDER OF ISABEL THE CATHOLIC,
COMMANDER ROYAL ORDER ALFONSO XII., HON. MEMBER
SPANISH CHAMBER OF COMMERCE IN LONDON

WITH OVER SEVENTEEN HUNDRED ILLUSTRATIONS

INCLUDING FORTY-SIX COLOURED PLATES



IN TWO VOLUMES

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LERIDA

LERIDA, in all respects, is a picturesque and interesting town, with a very strong attraction in the shape of its ancient thirteenth-century cathedral, perched high on the verge of a cliff. It has long since been converted into a barracks, and serves, I suppose, as a citadel. Its general plan, fortunately, has undergone no alteration. It is a cruciform church, with three apses and square transept arms. Against the south transept, an apse has been built out on the east side, and a chapel on the west side. Over the crossing rises the octagonal lantern, roofed, like the rest of the fabric, with stone. Two slender towers, containing stairs, rise at the angles of the aisles and transepts. The principal portal, called the Puerta dels Fillols, opens into the middle of the south aisle. It is one of the finest church-entrances in eastern Spain, with beautiful thirteenth-century mouldings, exhibiting (as, indeed, does the whole work) an almost devotional care and elaboration. The transept doors, especially the southern, are also fine, and make us regret we can see nothing of the west porch, which is now blocked up, and which must have given on to the vast cloister covering the west side of the church. This remarkable building, now apportioned into quarters for troops, is the grandest Street had ever seen. In its present desecrated state, it must be confessed, it needs a keen architectural eye to appreciate its beauty. The arcades and the galleries are walled up, and, from the scale on which the whole is constructed, it is probable that it was used as a dormitory and refectory in monkish times. The detail exhibits great irregularity, though on the whole it is good. Adjoining this cloister on the north is a long, barrel-vaulted hall lighted by a window at one end only. At the south-east corner of the cloister rises a tall octagonal steeple, said to have served as a model to Pedro Balaguer for the construction of the Micalet Tower at Valencia. It is 170 feet high and divided into five stages, "the whole construction being of the most dignified and solid description." These detached steeples, it will have been noticed, add greatly to the picturesqueness not only of the churches but of the cities where they are found.

Far exceeding the cathedral in antiquity is the church of San Lorenzo, which must have been built before the twelfth century, though it is hardly safe to accept the tradition of its Gothic origin. Originally just a nave and apse, with walls 8 feet thick, aisles, each ending in an apse, were added at a much later period. There is a good deal of pointed work in the church, which is gloomy and religious of atmosphere. The high altar dates from about 1400. The reredos is highly praised by some experts.



LERIDA

As interesting, if less ancient, is the church of San Juan, which also originally consisted of a single nave. It is alleged, like San Lorenzo, to have been a converted mosque. The church is lit by windows placed very high up, to keep out the heat. The Romanesque porch in the middle of the south side is composed of a number of semicircular concentric arches, and is large out of all proportion to the building. The very same design, Street remarks, may be seen at the Magdalena at Zamora—possibly the work of the same hand: and it may have inspired the architect of the Sagrada Familia at Barcelona. The feature is not one which produced a pleasing effect on the present writer.

I forgot to mention that there is a large modern "pagan" cathedral at Lerida, which, I was given to understand, was not worth a visit. The town itself would have delighted Prout. Its streets are narrow, tortuous, higgledy-piggledy: its bridge rises to an almost impossible pitch. In the arcaded market-place you may study at first-hand the quick-witted Catalan peasantry in their gaudiest of costumes.

Between Lerida and Cervera the traveller descries the ancient castle of Bellpuig, a vast red pile reconstructed in the sixteenth century. It was the seat of the great house of Anglesola. A short distance from the town we reach the old Franciscan convent, with a beautiful cloister in three storeys, recalling, in certain particulars, the Lonja of Valencia. In the church is buried the founder, Don Ramon de Cardona, admiral of Naples, who died in 1507. His tomb is one of the finest in Spain, ranking not far below that of Juan II. at Burgos or the Great Constable's at Toledo. It is somewhat after the style of a triumphal arch, most elaborately chiselled and adorned with allegorical figures: within the arch is the sarcophagus, resting on the backs of crouching sirens. The recumbent effigy of the admiral is full of repose, yet has something in it of the habit of command in which he lived. This noble tomb was the work of the sculptor, Juan Nolano, and was raised by the piety of the widow and son of the deceased.

GERONA

GERONA is a quaint, gloomy old town, renowned for its heroic resistance to the French, and for its cathedral, built, between 1038 and 1346, on the site of a still older church. In plan it is simply a parallelogram with apsidal end, without aisles, but with chapels on each side between the buttresses. On the north side a very irregularly-shaped cloister extends to the town wall. The details of this *annexe* satisfied Street that it was through Cataluña that Romanesque art was introduced from France into Spain.

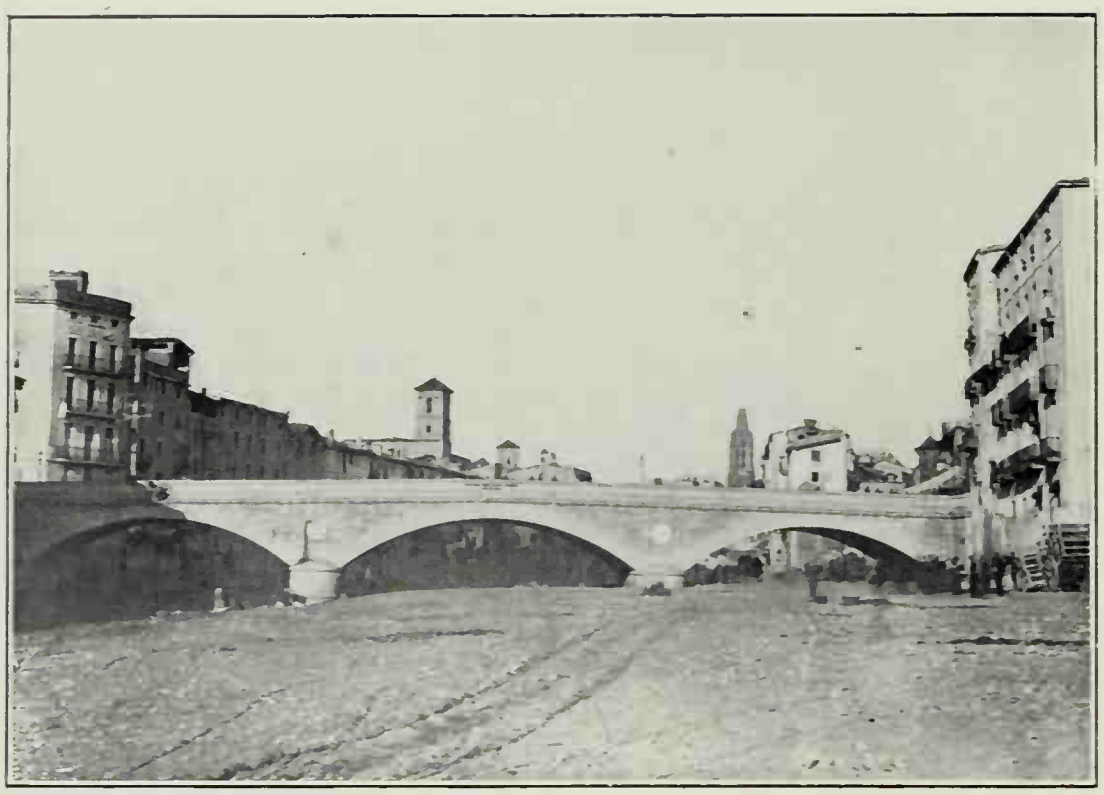
The nave is of remarkably daring construction. It is of four bays only, and 73 feet wide. "At the east end of the nave three arches open into the choir and its aisles, . . . and here it is that the magnificence of the scheme is most fully realised. A single nave and choir, all of the same enormous size, would have been immeasurable by the eye, and would have been, to a great extent, thrown away; here, however, the lofty choir and aisles, with their many subdivisions, give an extraordinary impression of size to the vast vault of the nave, and make it look even larger than it really is. In short, had the nave been longer by one bay, I believe that scarcely any interior in Europe could have surpassed it in effect." The grand perspective of the nave is, of course, blocked by the choir in the middle of the church.

The high altar is of the eleventh century, of alabaster, with a gold frontal, the gift of Ermesinda, wife of Ramon Borel. The reredos is a very rich and interesting work, covered with silver plates, and divided into the usual compartments; it dates from about 1320, to which period may be attributed the fine baldachin above it. Behind the reredos, and on each side of it, two steps lead to the bishop's throne, a very ancient work, in a single piece of marble. The church is rich in tombs. In the choir is buried Count Ramon Berenguer, surnamed Cap d'Estopa; in the presbytery, on the Gospel side, is the tomb of Bishop Berenguer de Anglesola; Doña Ermesinda lies between the chapels of Corpus and San Juan; Bishop Bernardo de Pau in the chapel of San Pablo.



BRIDGE OF SAN JUAN DE LAS ABADESAS, PROVINCE OF GERONA

Adjoining the church is the dark, gloomy cloister,



BRIDGE OF ISABEL II., GERONA

enclosing a court with tall trees and a cistern in its centre. Let into the walls are numerous black memorial tablets. In the adjacent archives is preserved a MS. Bible with the signature of Charles V. of France. On the opposite side to the cloister, the cathedral is entered by the unfinished Puerta de los Apóstoles, with concentric pointed arches, and extremely slender pilasters richly sculptured.

Not far from the cathedral, and nearer to the river Oñar, is the collegiate church of San Feliu, or Felix, rising proudly above the town. Its tall campanile is a familiar landmark, and is composed of three stages, arranged in telescope fashion: the first plain and severe, the second adorned with graceful windows, the third putting forth shoots in the shape of tapering finials. The seventeenth-century façade of the church reaches to the second stage of the belfry. The interior consists of a single nave, to which aisles have, as elsewhere, been added. The high altar is well furnished with good paintings and sculpture, the canopies over the tomb of St. Felix and the statues of the Virgin and St. Narcissus being especially notable. The modern chapel of the last-named saint is gorgeously enriched with jasper of various colours. This church contains the ashes of the heroic defender of Gerona against the French—Don Mariano Alvarez de Castro, who lies beneath a Renaissance monument erected in 1880, and executed in the reddish-yellow stone of the country and Carrara marble. This church is very ancient. It was rebuilt in the thirteenth century, and is said to occupy the site of an early Christian temple. Leaving San Feliu by the south door, we pass through the dark, massive gateway called the Portal de Sobreportas, and at the end of a long, gloomy lane reach the Capuchin convent. The object of our visit is a *soi-disant* Moorish bath, covered in by a graceful little pavilion with eight slender columns. The Moors, it should be said, were only here for sixty-eight years.

Tough, grim walls still girdle Gerona; and built outside these, at one point, is the ancient Benedictine church of San Pedro de los Galligans. The existing structure is ascribed to the early twelfth century, when Count Ramon of Barcelona gave the foundation to the Benedictine community, of which his brother was abbot. Galligans is not Catalan for Gauls, but is the name of a stream close at hand. Like the cathedral of Avila, the

principal apse projects beyond and continues the line of the city wall; on the south side of it are two little apses, side by side, flanking the transept; north of it an apse also flanks the transept arm, which finishes off in another apse. Over this arm rises an octagonal steeple, which has been much altered, but still has two apsidal recesses intended to receive altars. Volcanic scoriæ have been used in the building, and "the rude simplicity of the interior" suggests the probability of its being one of the earliest examples of the Romanesque of which Spain can boast. It has now been converted into the Provincial Museum. Street also describes another church close by where the nave and transepts end in apses. The building is no longer used as a place of worship. Outside the town is the Romanesque convent of San Daniel, said to date from the eleventh century, with a single-naved chapel, containing the body of the titular saint.



STATUE OF CHARLEMAGNE, GERONA

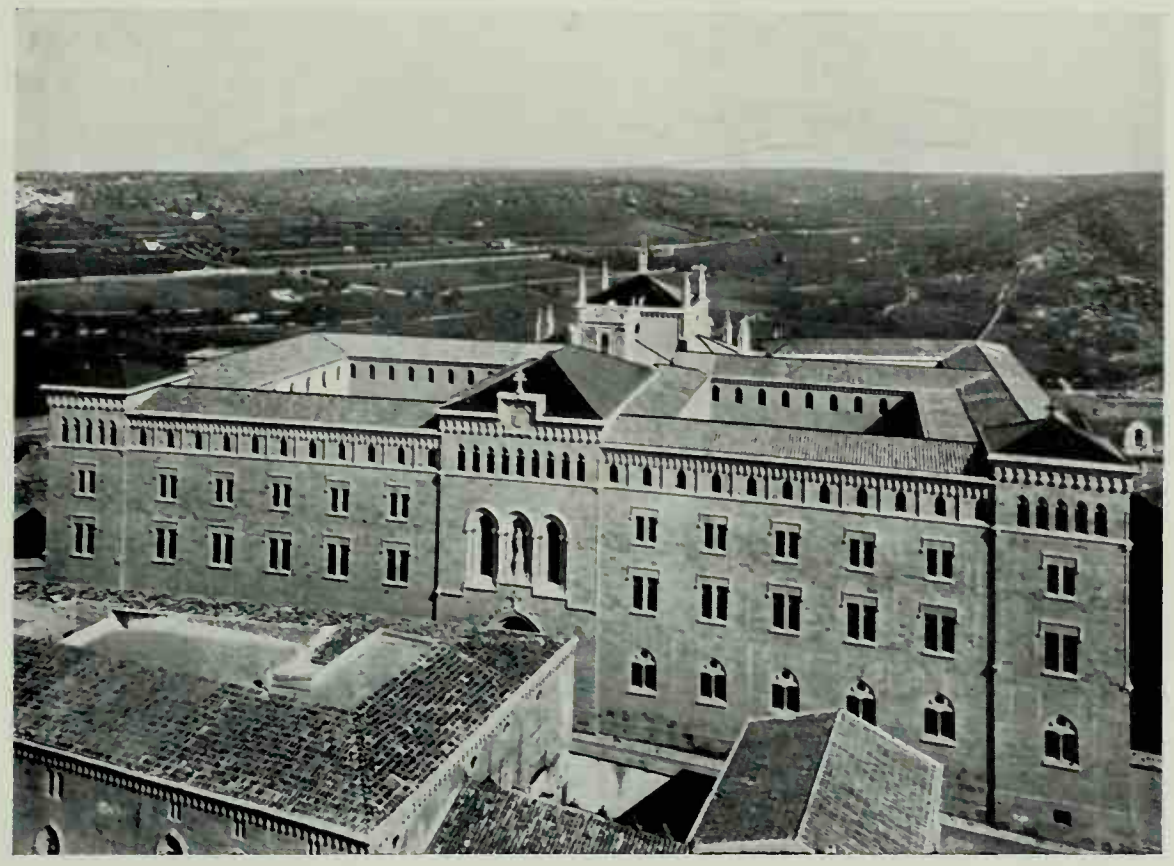
TARRAGONA

TARRAGONA is the most ancient, and, in many respects, the most interesting city in Cataluña. There was a town here before the Carthaginians came; and when they were expelled by the Romans, it became a mighty, flourishing city, Tarraco Togata, with perhaps a million inhabitants. It gave its name to the vast province of Tarraconensis, which included the whole peninsula except the western side (Lusitania) and the extreme south (Baetica). Though at first attached to the fortunes of Pompey, it bowed before Cæsar and was by him rewarded with the titles of Julia and Victrix. If you would know the causes of its fall from this once high estate, read the history of Spain.

The Cyclopean walls which still surround the old, or high town, date back, as far as their foundations are concerned, to time immemorial: but, above ground, the work is partly Punic and largely Roman. A league from the town is the noble Roman aqueduct, built on the same plan as that of Segovia; and at the same distance, in another direction, is a square tower of Roman origin, known as the Torre de los Escipiones. Farther on, on the road to Barcelona, is the Arco de Bara, one of the finest triumphal arches, and one of the most elegant monuments reared by the great conquering race on Spanish soil. It was no public work, this, but the monument of a private citizen, as the inscription plainly records: "Consecrated according to the will of L. Licinius Sura, son of Lucius, of the Sergian tribe." A few remains of an amphitheatre, and a well-filled



TARRAGONA



THE SEMINARY, TARRAGONA



GENERAL VIEW OF TARRAGONA



ROMAN WALLS AND TOWER, TARRAGONA



PUERTA DE SAN ANTONIO AND ROMAN WALLS, TARRAGONA



CLOISTERS OF THE CATHEDRAL, TARRAGONA



GENERAL VIEW OF THE CATHEDRAL, TARRAGONA



THE HARBOUR FROM THE TOWN

museum of antiquities also attest to the splendour and importance of Tarragona as a Roman colony.

These monuments are, however, far eclipsed by the glorious Christian temple crowning the hill. "This," says Street (and none will disagree with him), "is one of the most noble and interesting churches in Spain. It is one of a class of which I have seen others upon a somewhat smaller scale (as, *e.g.*, the cathedrals at Lerida and Tudela) and which appears to me . . . to afford one of the finest types, from every point of view, that it is possible to find." Roughly speaking, it may be described as Romanesque, which the sculptors of the Gothic period have exerted themselves to adorn. The effect is of the happiest. The severity of the original plan has kept in check the tendency to be profuse of ornament, and the delicacy and the richness of Gothic art has relieved the crudeness of the Romanesque.

The church (that is, the eastern end), may have been begun in 1131, and was practically completed in 1256. It is the seat of an archbishop who claims to rank with his brother of Toledo as primate of Spain, and Street relates an amusing illustration of this rivalry. He saw a rescript from Toledo exhibited at Tarragona, with the words "primate of Spain," &c., erased with a pen-stroke.

The west front is striking; it was begun in 1278, but not completed for another hundred years. The west porch is very large, and is flanked by statues in the jambs and at the bases of the great buttresses which flank the façade. The tympanum is pierced with geometrical tracery. The upper body of the façade is almost entirely occupied by an enormous rose-window, above which is an unfinished gable. All this is typical, middle-pointed work. The low doors to right and left of this portal betray Norman influence.

The interior is grand and impressive in the extreme, though a trifle marred by the heaviness of the pillars. The clerestory windows (there is no triforium) are filled with glass by Juan Guas, who made the windows of Toledo Cathedral. The nave terminates in an apse, the roof of which is lower than its own: the spandrel or difference of wall is



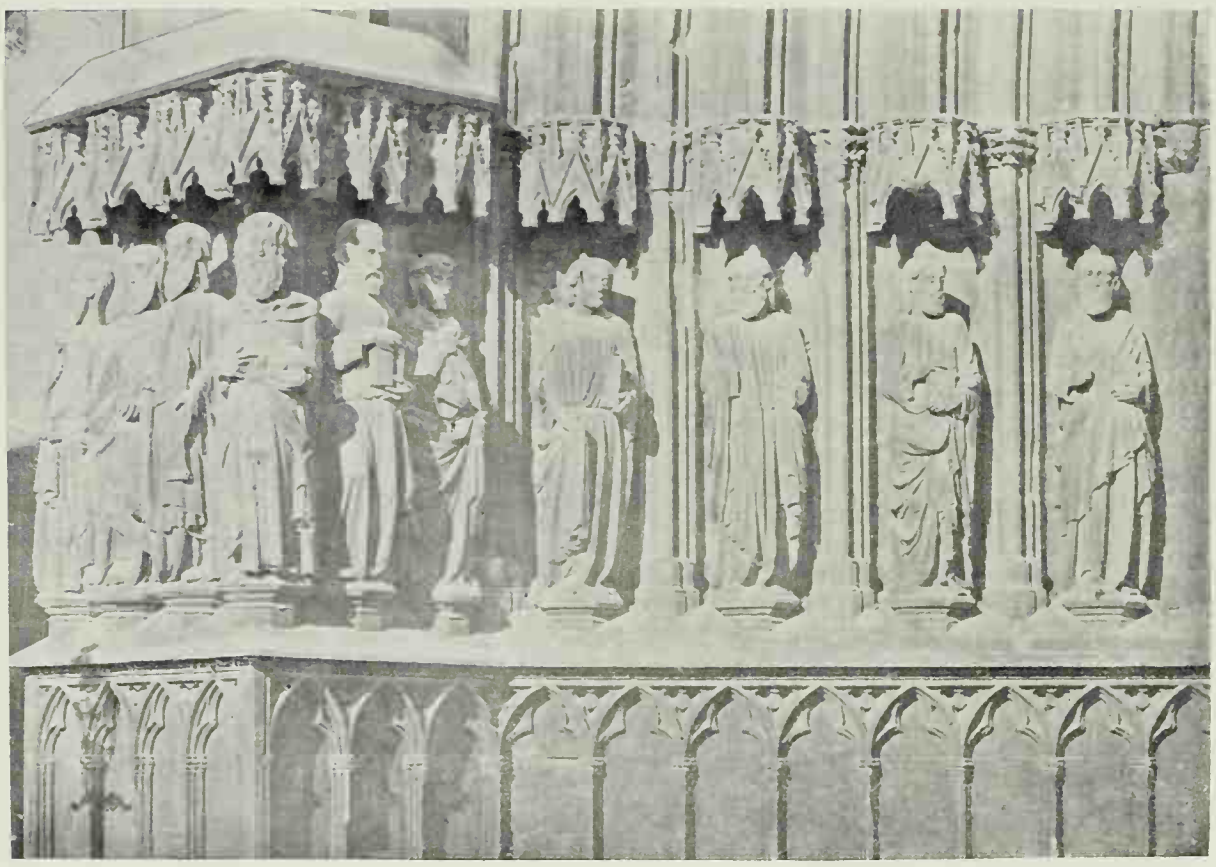
CENTRE OF THE PORTAL, TARRAGONA CATHEDRAL



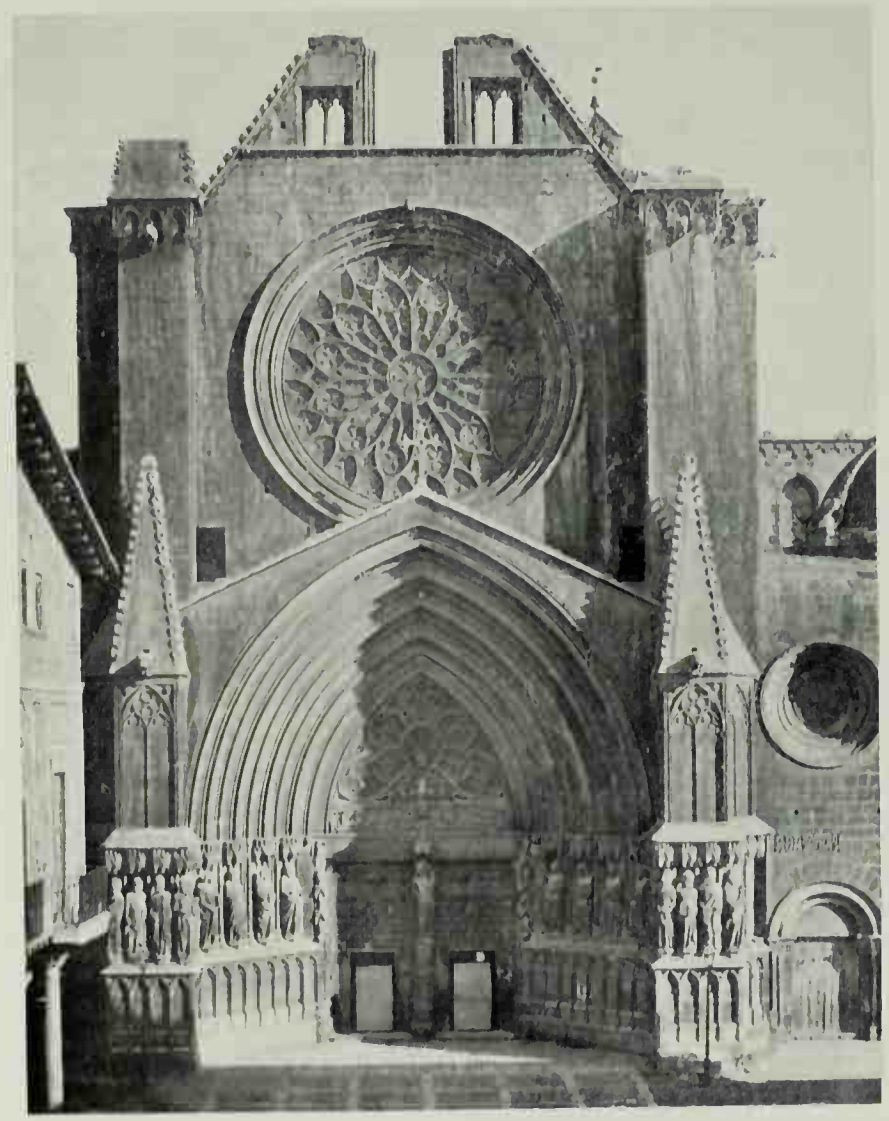
THE NAVE, TARRAGONA CATHEDRAL



DETAIL OF THE PORTICO, TARRAGONA CATHEDRAL



STATUES OF THE PORTICO, TARRAGONA CATHEDRAL



FAÇADE OF THE CATHEDRAL, TARRAGONA



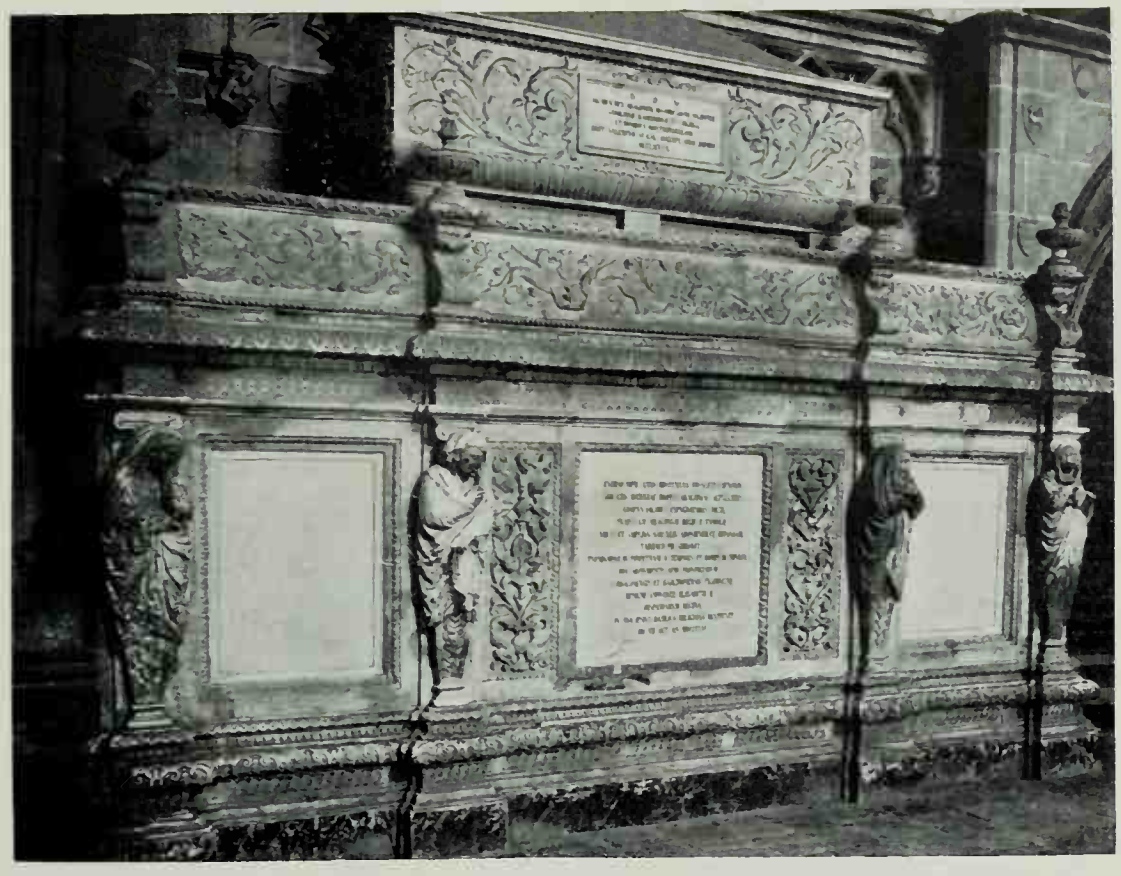
TOWER AND SIDE OF THE CATHEDRAL, TARRAGONA



TARRAGONA FROM THE CATHEDRAL, EAST SIDE



TARRAGONA FROM THE CATHEDRAL, LOOKING SOUTH



TOMB OF JAIME DE ARAGON, TARRAGONA CATHEDRAL



VIEW OF THE PORT, TARRAGONA



THE AQUEDUCT

pierced by a small rose-window. The capitals and many details in the building of this noble church are of extreme architectural interest; but as the good impression produced on the sightseer is largely the result of simplicity, the different parts call for little description. The retablo of the high altar is sculptured with extraordinary delicacy "worthy of a Chinese ivory-carver." Over the crossing rises a low, simple, but effective octagonal lantern. The choir stalls and organ are good, and in the chancel and transept are some very ancient tombs, though the church, for a see of such dignity and antiquity, may be considered rather poor in sepulchral monuments. The chapels are nearly all of recent foundation—or restoration. The Capilla del Sacramento, once used as the canon's refectory, is, however, part of a Roman vault.

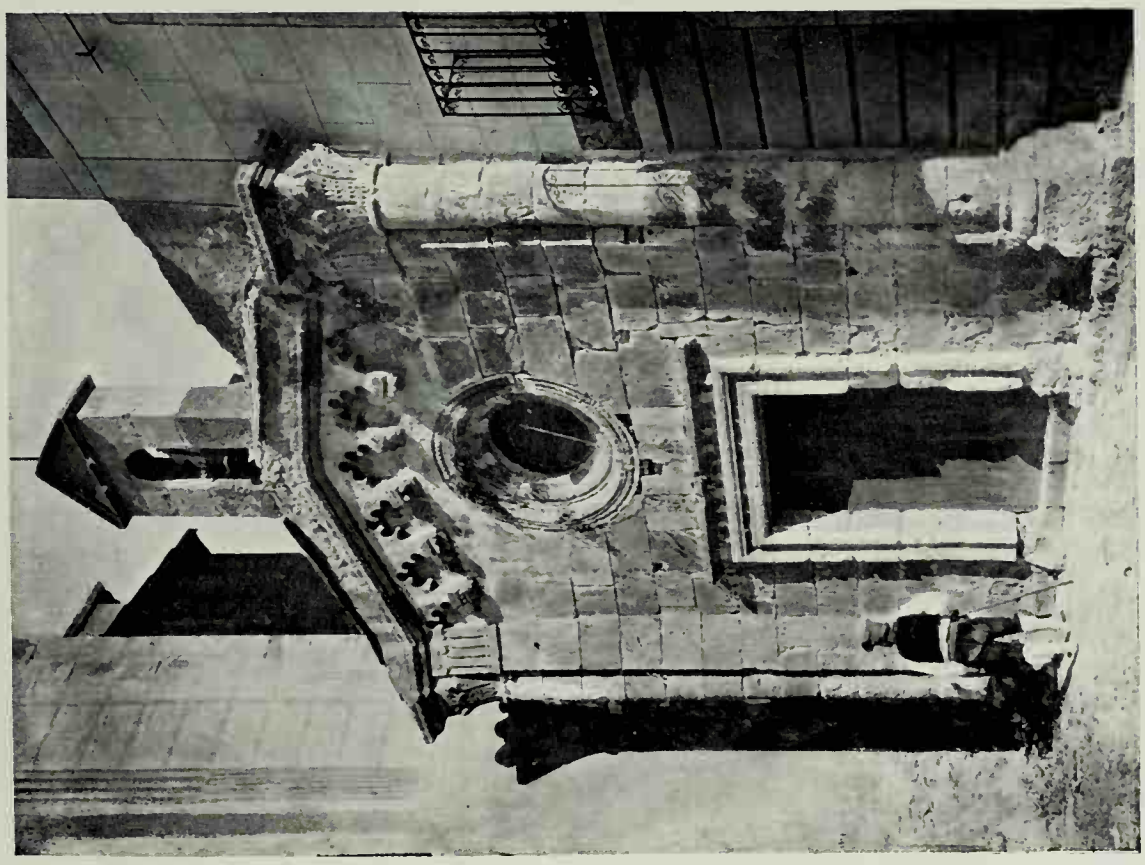
The cloister adjoins the north-east angle of the cathedral, a most unusual position. The door leading into it is the finest in the church. It is a round-arched doorway, richly and curiously sculptured in the Byzantine style. The cloister is considered one of the finest of the many fine cloisters in Spain. "Each bay has three round-arched openings divided by coupled shafts, and above these two large circles pierced in the wall. The arches and circular windows are richly moulded and adorned largely with delicate dog-tooth enrichments. Some of the circular windows above the arcade still retain their filling-in, which was of a very delicate interlacing work, pierced in a thin slab of stone, and evidently Moorish in its origin, though at the same time the work probably of Christian hands, as in some of them the figure of the Christ is very beautifully introduced." The sculptors have adorned the capitals with all sorts of quaint conceits, notably in one case with a pictorial rendering of the story of the rats who went to bury the cat without first tying his limbs. On another capital there is a spirited representation of a gladia-



GENERAL VIEW FROM THE PIER



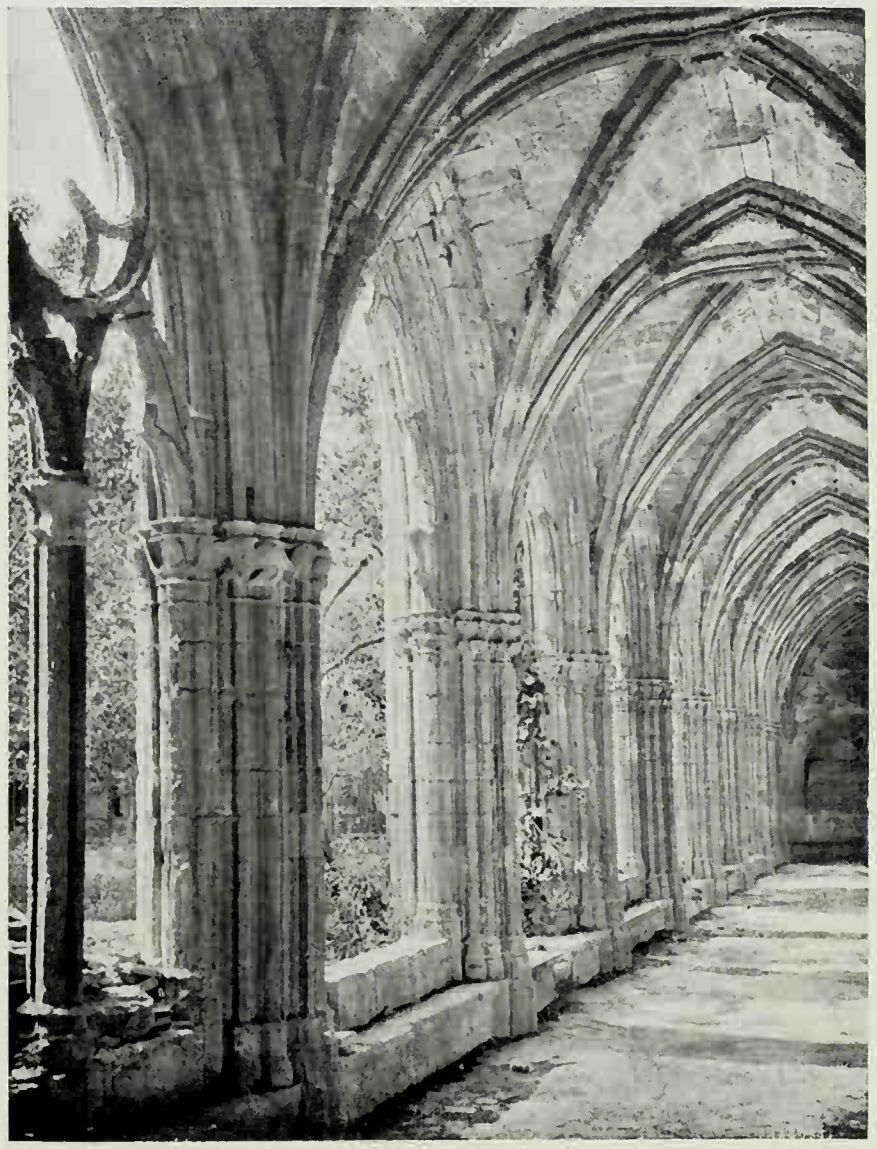
ANCIENT CONVENT, TARRAGONA



DOOR OF THE CHAPEL OF SAN PABLO, TARRAGONA



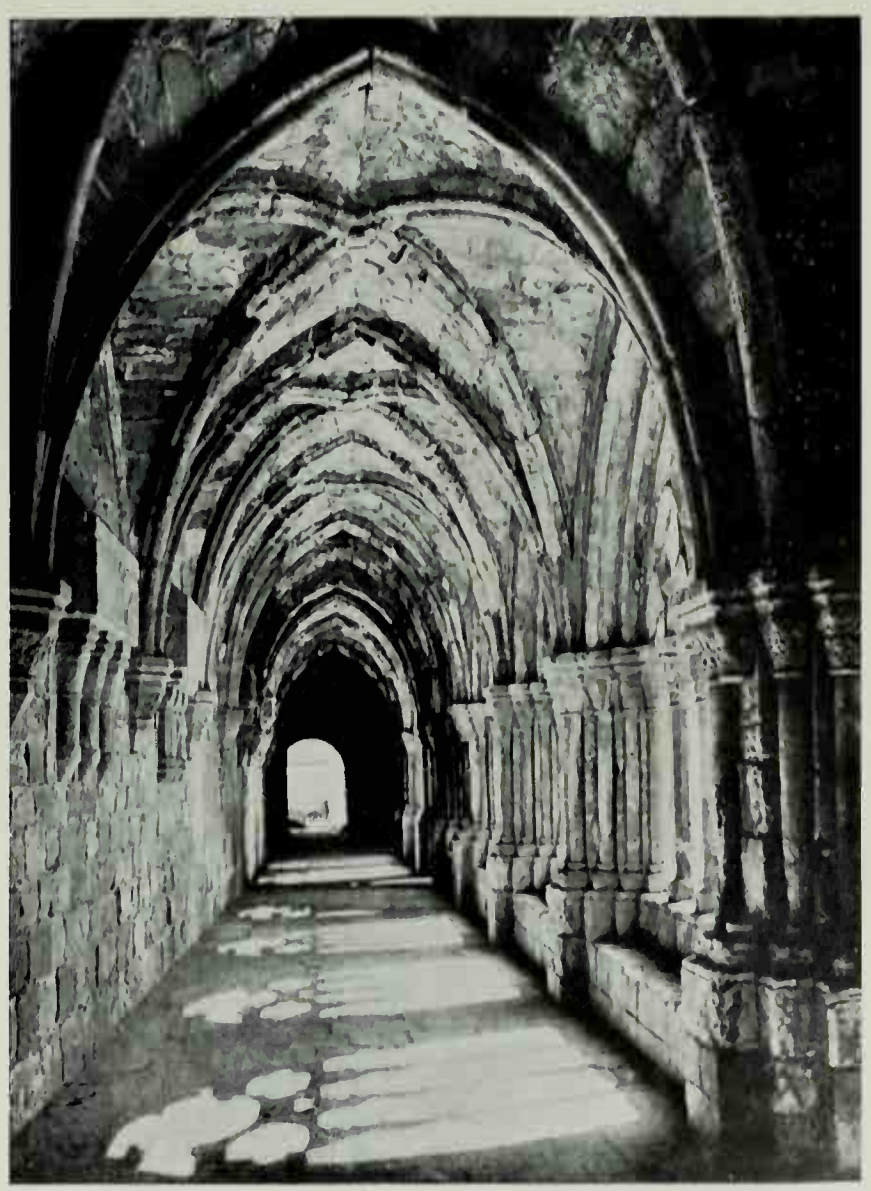
DOOR OF THE CLOISTERS, SANTA CREUS, PROVINCE OF TARRAGONA



INTERIOR SIDE VIEW OF THE CLOISTERS, SANTA CREUS, PROVINCE OF TARRAGONA



CLOISTERS AND PALACE OF KING MARTIN, POBLET, PROVINCE OF TARRAGONA



VIEW OF CLOISTERS, POBLET, PROVINCE OF TARRAGONA



ENTRANCE TO THE MONASTERY, POBLET

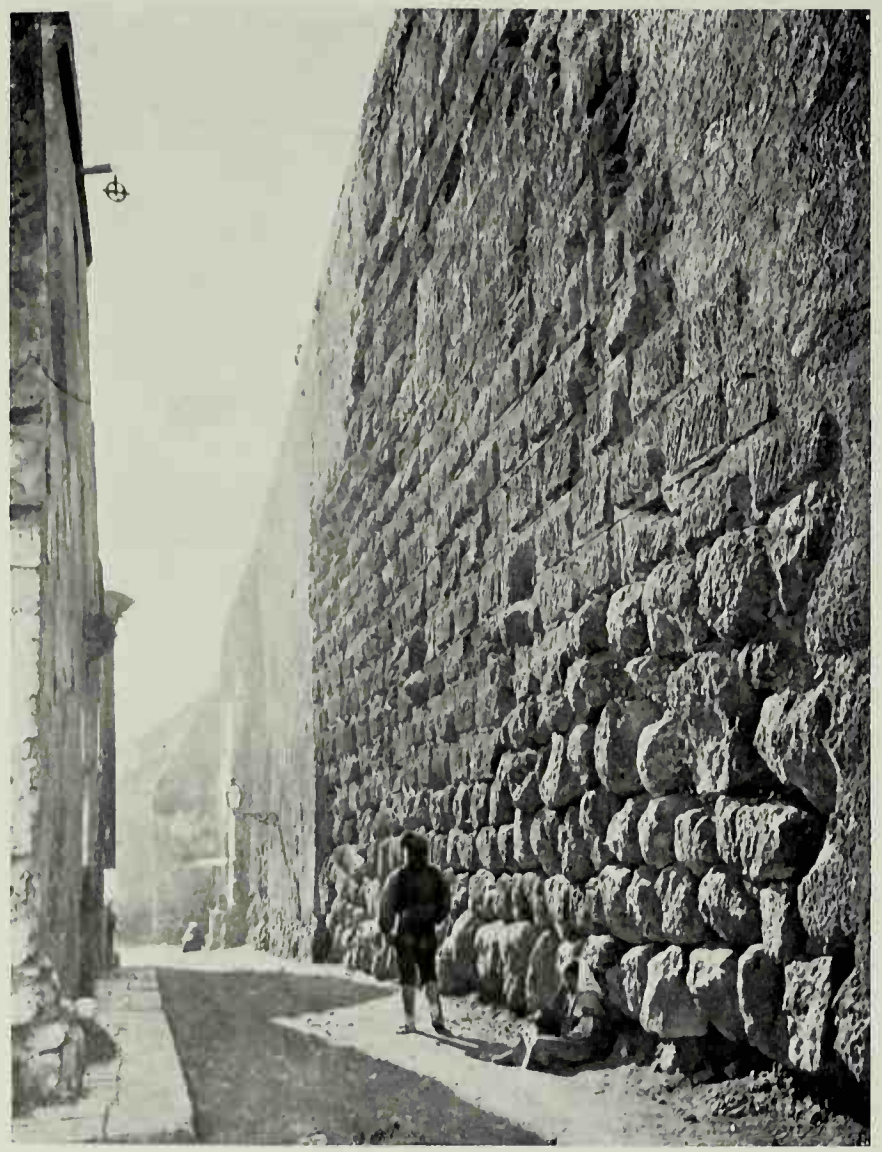
torial combat; on another, of a cock-fight. This sort of thing would certainly make sculpture and architecture more popular branches of study if generally adopted: but the idea might be carried further. The sculptors might be left free to reproduce current events from their own points of view and after their own fashion. On one capital we might have an apotheosis of Mr. Chamberlain, on the next his Descent to the Infernal Regions; the battle of Free Trade and Tariff Reform might be fought over again with the sculptor's chisel. Something of this sort was, in fact, attempted at Oviedo by some very early mason.

The humour of some of these ancient reliefs has not escaped O'Shea, who, speaking of the Adoration of the Magi, carved on one of the pillars of the doorway from the church, says, "The three kings of the East are economically sleeping three in the same bed, and wakened early by a winged *valet de chambre*, that they may rise and proceed on their journey to Bethlehem." The same writer directs attention to the words, "6th Company," written on the wall, a reminder of the passage of British troops here.

The chapter-house, the scene of many important councils, opens out of the south gallery of the cloister. The door is Norman. The exterior, like that of the cloister and cathedral generally, is most striking. Particularly effective from the outside are the apse of the nave and the Tailor's chapel with its pinnacles and balustrade.

In the cathedral rest the bones of the great Aragonese hero, James the Conqueror, together with several members of his family, whose ashes have been brought hither from the famous monastery of Poblet. The museum is also enriched by numerous antiquities and sculptures, several of immense value, from the same source.

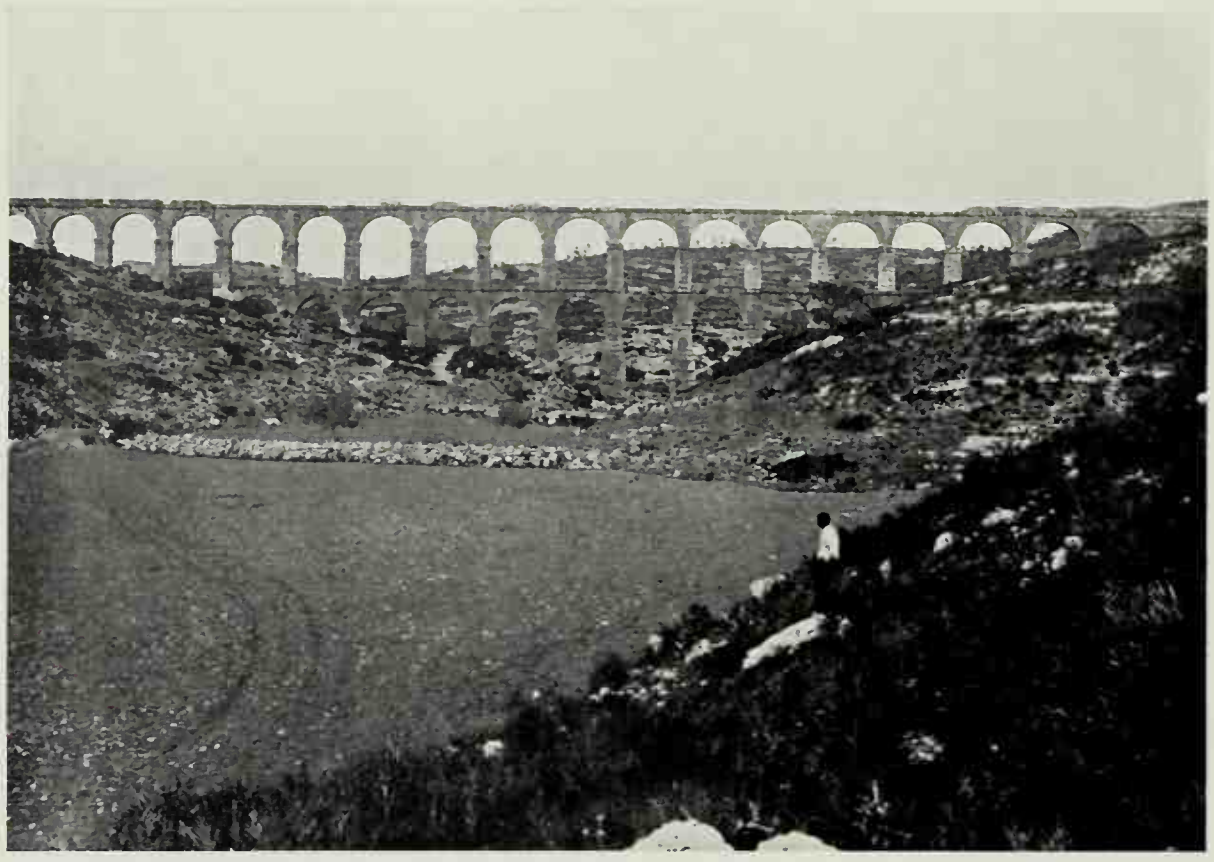
An excursion to Poblet is not to be omitted by the visitor to Tarragona. This gloomy, fortress-like pile was the mausoleum of the royal race of Aragon. It was named after a hermit, who earned the respect of the Moors by miraculously disappearing from their clutches on three consecutive occasions. The Moslem ruler, accordingly, in recognition of his sanctity, invested him with the lordship of his favourite haunts, which he began to



CYCLOPEAN WALLS, TARRAGONA



LA PORTELLA, TARRAGONA



THE ROMAN AQUEDUCT, TARRAGONA



THE ROMAN AQUEDUCT, TARRAGONA



CROSS OF SAN ANTONIO (SIXTEENTH CENTURY), TARRAGONA



TOWER OF THE SCIPIOS, TARRAGONA



CHAPEL OF THE MONASTERY, SANTA CREUS, PROVINCE OF TARRAGONA

people with hermits like himself. On the annexation of the territory by Ramon Berenguer IV. the community embraced the Cistercian rule, and the present building was founded in the year 1158.

Successive kings added chapels and embellished the fabric to such an extent that Poblet remains a sort of epitome of the architecture of Aragon. The majestic portal through which we enter dates from 1498; on the right is a little chapel, founded by Alfonso V. of Aragon; traversing the quadrangle we reach the chapel of Santa Catalina, one of the three founded by Ramon Berenguer. The cloister of San Esteban was built in 1415 by order of Fernando I. adjacent to the royal apartments used by the kings when visiting the monastery. We pass through the library, and enter the chapter-house, a spacious hall divided into a nave and aisles, and decorated with portraits of the priors. Close by is the palace of Don Martin the Humane, built in 1397, and intended as a retreat for that good king in his old age. He died before he needed such an asylum.

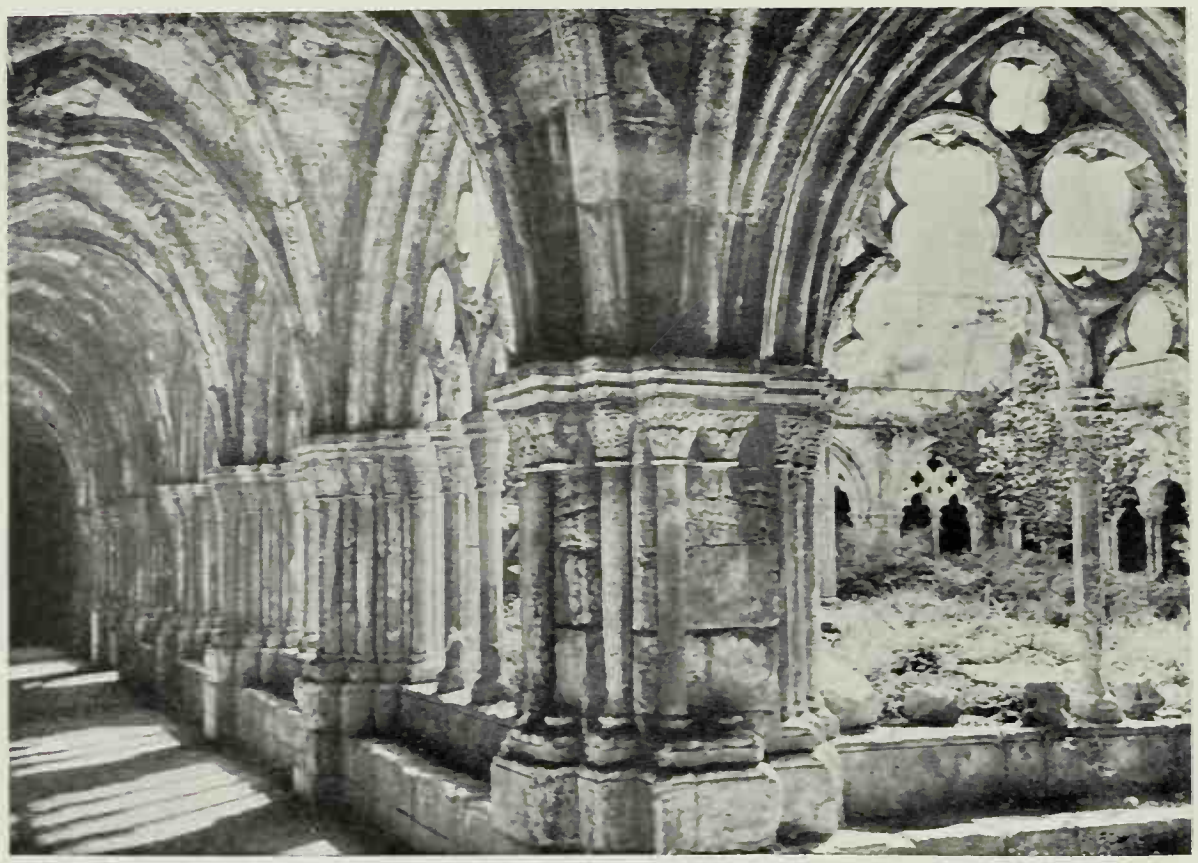
The most notable edifice at Poblet is the chapel. Though its foundations were laid by Ramon Berenguer, it is to his successor, Don Alfonso, that the building must be fairly attributed. The façade, unluckily, is modern. The interior is cruciform, and has nave and aisles. It was intended to be more solid than sumptuous, and such is its appearance now, since all the embellishments of successive kings and abbots have been stripped away. The monastery has been cruelly desecrated, and few of the royal tombs remain. Here were buried several members of the famous and unfortunate house of Urgel, including Aurembiax, the mistress of James the Conqueror. Piferrer, who saw the monastery before it had been thus cruelly despoiled, gives a detailed account, which is very far from corresponding to the building as we see it. He speaks of the imposing entrance between the chancel and the choir, to the royal mausoleum, and enumerates the tombs of the mighty dead. On the Epistle side lay Don Alfonso I. of Barcelona (II. of Aragon); opposite his tomb was the sarcophagus of James the Conqueror; near him lay Pedro el Cere-



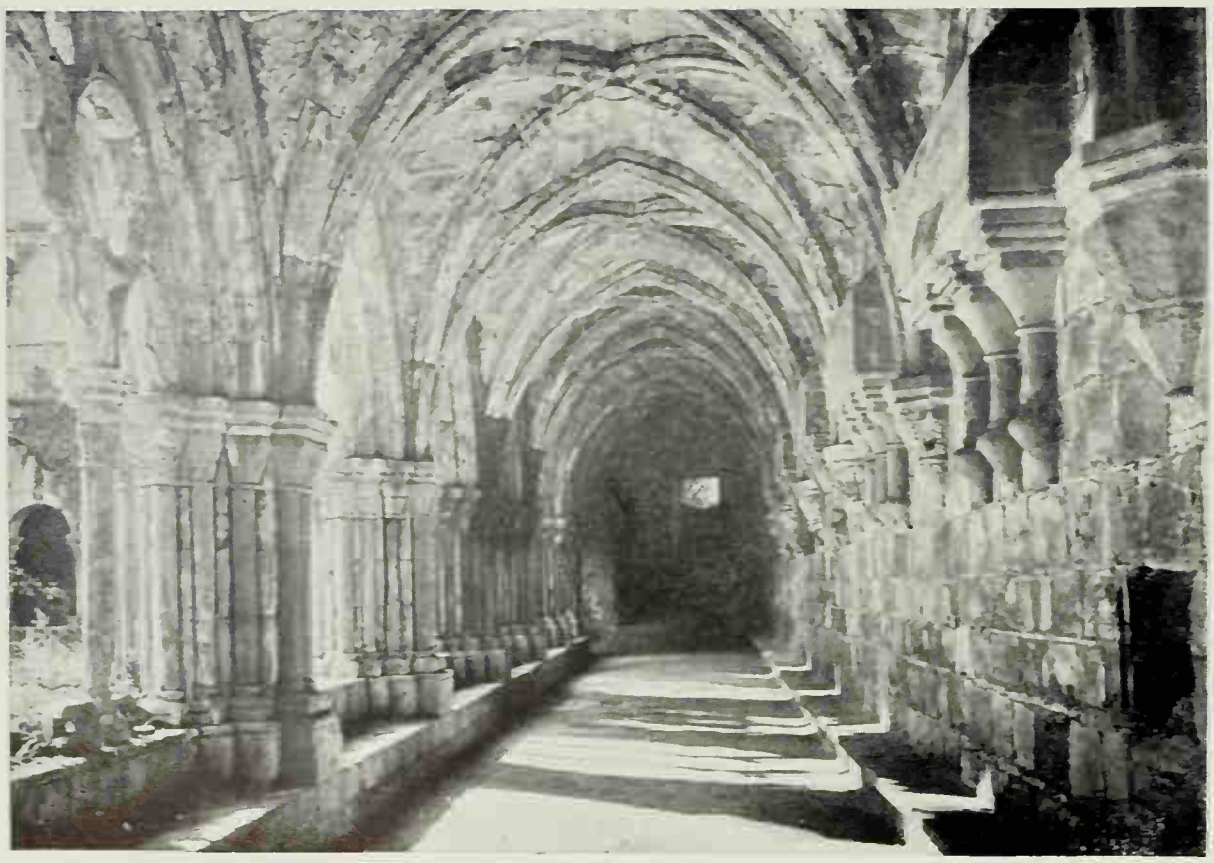
CHURCH OF THE MONASTERY, POBLET (PROVINCE OF TARRAGONA)



THE MONASTERY, POBLET (PROVINCE OF TARRAGONA)



INTERIOR VIEW OF THE CLOISTERS, POBLET (PROVINCE OF TARRAGONA)



INTERIOR VIEW OF THE CLOISTERS, POBLET (PROVINCE OF TARRAGONA)

monioso, Alfonso el Casto, and Juan I. Martin the Humane had his tomb here, likewise Fernando I. Nearly all these have now been re-interred at Tarragona, and the effigies and urns have been housed, as we have said, in the museum of that city.

The monastery of Poblet now presents a mournful picture of desolation. Yet do its battlemented towers still remind us of its one-time strength and power, and in the quiet of its grass-grown cloisters it is yet easy to understand why the kings of other days yearned to lay aside the glare of courts for the calm of these religious precincts.

About 15 miles from Poblet is the monastery of Santa Creus, the foundation of which is traditionally ascribed to Ramon Berenguer IV. Though not possessing the grandeur of Poblet, it is finer, perhaps, as an architectural work, and its church is certainly the more beautiful. It forms a pure Latin cross—the cross of Jesus. It was begun in 1174 and consecrated in 1211. The interior reveals the same simplicity and dignity as the cathedral of Tarragona. "There is about it a simplicity and a bareness, which leave one in doubt as to the cause of the beautiful effect it produces." It rivals Poblet in its wealth of historical associations and monuments. Here lie the flower of Aragonese chivalry—the Moncadas, the great Admiral Roger de Lauria himself—so near the sea, which he ruled as master—and the soldier-saint, Bernardo Calvó. All these are in attendance, so to speak, on those mighty warrior-monarchs, Pedro the Great, who bound Sicily to the throne of Aragon, and the gallant Jaime II., who wrested Cerdagne from the French and carried his pennon to the frontiers of Granada. The royal sarcophagi, surmounted by urns, richly sculptured—the whole contained within gilt marble pillars, which uphold canopies of the most elegant tracery and design.

The church communicates with a spacious cloister, composed of thirty pointed arches, and constructed by order of Queen Blanca at the beginning of the fourteenth century. Within its precincts are numerous sepulchres, well worthy of attention, particularly that of the knight Queralt, who is shown armed *cap-à-pie*. Here also may be seen the tombs of the noble families of Pino and Castellon. In the adjacent chapter-house, to which a fine doorway gives ingress, took place the election of the abbots, seven of whom are buried within it.

TORTOSA

PICTURESQUELY situated on the Ebro is a very ancient city, probably as old as Tarragona—older if we credit the tradition that it was founded by Tubal. It afterwards became a nest of Saracen pirates, who were expelled by the Pisans, the police of the mediæval Mediterranean. The Moors were defeated in an attempt to recapture the town mainly through the address of the women, who were given the privilege, in consequence, of always taking precedence of the men on public occasions.

The cathedral was begun in 1397, and is in the Gothic style. A mosque occupied the site as far back as the early tenth century. The west front has been treated in the classical style, and is therefore incongruous with the rest of the edifice. The interior is very richly decorated with marble, and the railings and carvings are very elaborate and rich. In the Capilla de Santa Candia are some twelfth and thirteenth-century tombs of great interest. The strange-looking chapel with green and red pillars is part of the earlier church. The treasure of the cathedral is still rich in relics, which were ignored by the French when they carried off the precious reliquaries. The cathedral, though in some respects interesting, has little architectural merit.

The sixteenth-century Colegio, on the other hand, is a good, though cold, specimen of its age and style. Both buildings are surpassed in interest and picturesqueness by the ruined castle, of far greater antiquity, overlooking the town; from whose battlements the Corsairs watched the fleets of Pisa and Barcelona drawing near to their shores.



TORTOSA

SAGUNTUM

BETWEEN Tarragona and Valencia the railway follows the coast, passing many pretty white-walled towns, the names of which, for the most part, recall to the Spaniard the sparkle of rich wine—Ulldecona, Vinaroz, Benicarló, Castellon. One name, however, is fraught with very different memories. Saguntum is, to men of Iberian race, holy ground. It still bears the name which sounded terrible for generations in the ears of Carthaginians. An Iberian town of relative importance, it was protected for some time by virtue of its alliance with Rome. Hannibal, then twenty-eight years of age, at last drew near its walls, and laid siege to it, despite the protests of the Roman envoys. It was in the spring of the year 219 (B.C.). The Saguntines offered a resistance which has procured them everlasting fame. Attack after attack was repulsed with immense slaughter: Hannibal himself was wounded; the most powerful Carthaginian engines of war were brought to bear in vain upon the defence. When a breach was effected, the assailants found that a second, a third, and a fourth wall had been built behind it. The siege continued during many months. When the citadel fell, the heroic inhabitants despaired of success, but abated not their resistance. Alco, one of the citizens, presented himself before Hannibal and asked for terms. These were: that the people of Saguntum should hand over all their treasure to the Carthaginians, and abandon their town, to settle in such a place as the conqueror should designate. Fearing to acquaint his people with these harsh proposals, Alco stayed in the enemy's camp. A soldier called Alorco, however,



THE ACROPOLIS



GENERAL VIEW OF SAGUNTUM



GENERAL VIEW OF SAGUNTUM



THE CASTLE AND TOWN, SAGUNTUM



VIEW OF SAGUNTUM FROM THE CASTLE



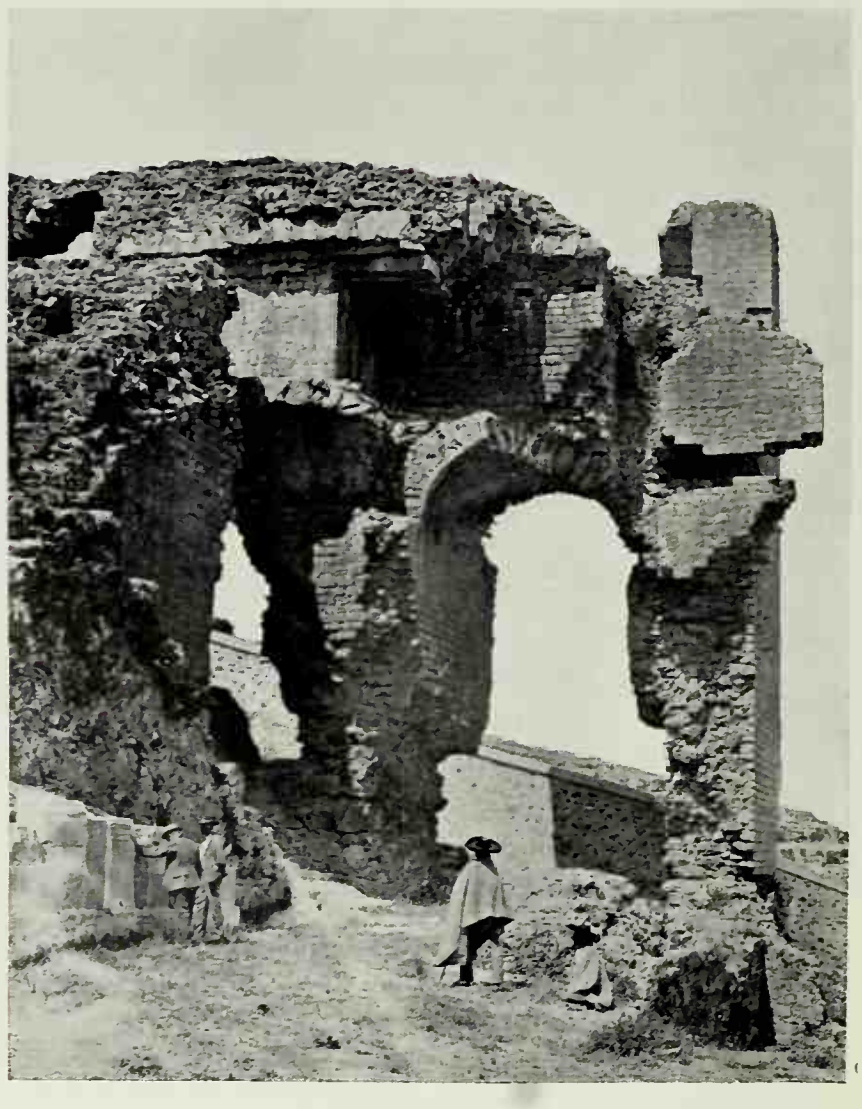
SAGUNTUM

their children, and threw themselves down from the height of the walls. When Hannibal entered the city he found only a few bedridden or crippled inmates, whom, with the ferocity characteristic of his age and race, he at once put to the sword. The story is well known, but worth the repetition.

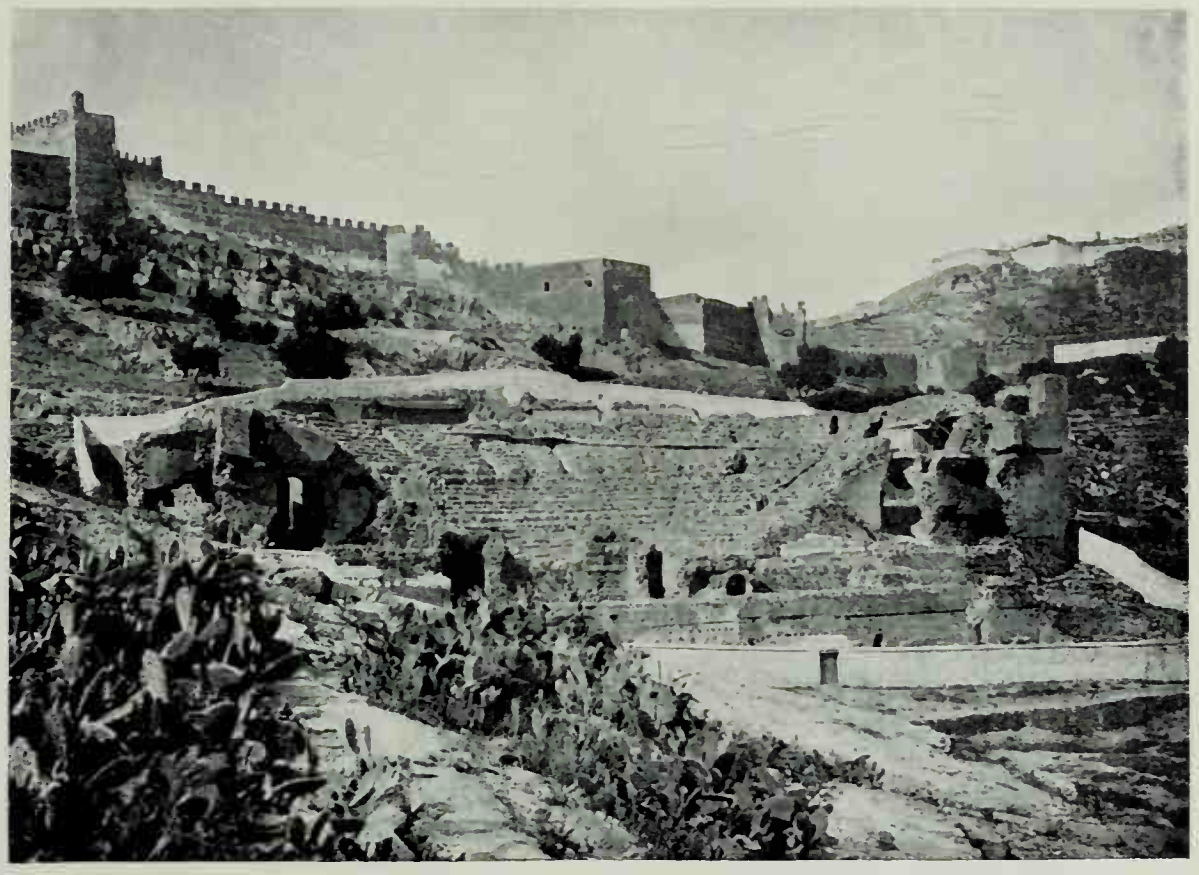
It was in this place of memories so honourable to Spaniards that Marshal Martinez Campos in 1874 proclaimed Alfonso XII. King of Spain.

Unfortunately for us the ruins that crown the acropolis of Saguntum to-day are not those of the Iberian city—but of the Roman which replaced it. The outline of the *enceinte* closely resembles that of the Alhambra. The walls of the citadel are in their foundations the handiwork of the conquerors of the world. Near the entrance are the remains of a temple of Venus or Diana, with walls now only about

penetrated into the doomed city, and in an assembly of the citizens announced the terms offered by Hannibal. By way of answer, those possessed of treasure threw it into an immense furnace, already kindled in the Forum, and then precipitated themselves into the flames. The few survivors perished that night in a furious sortie against the enemy's lines—and the women, beholding their fate, slew



PRINCIPAL GATE OF THE ROMAN THEATRE



GENERAL VIEW OF THE ROMAN THEATRE, SAGUNTUM



RUINS OF THE ROMAN THEATRE, SAGUNTUM



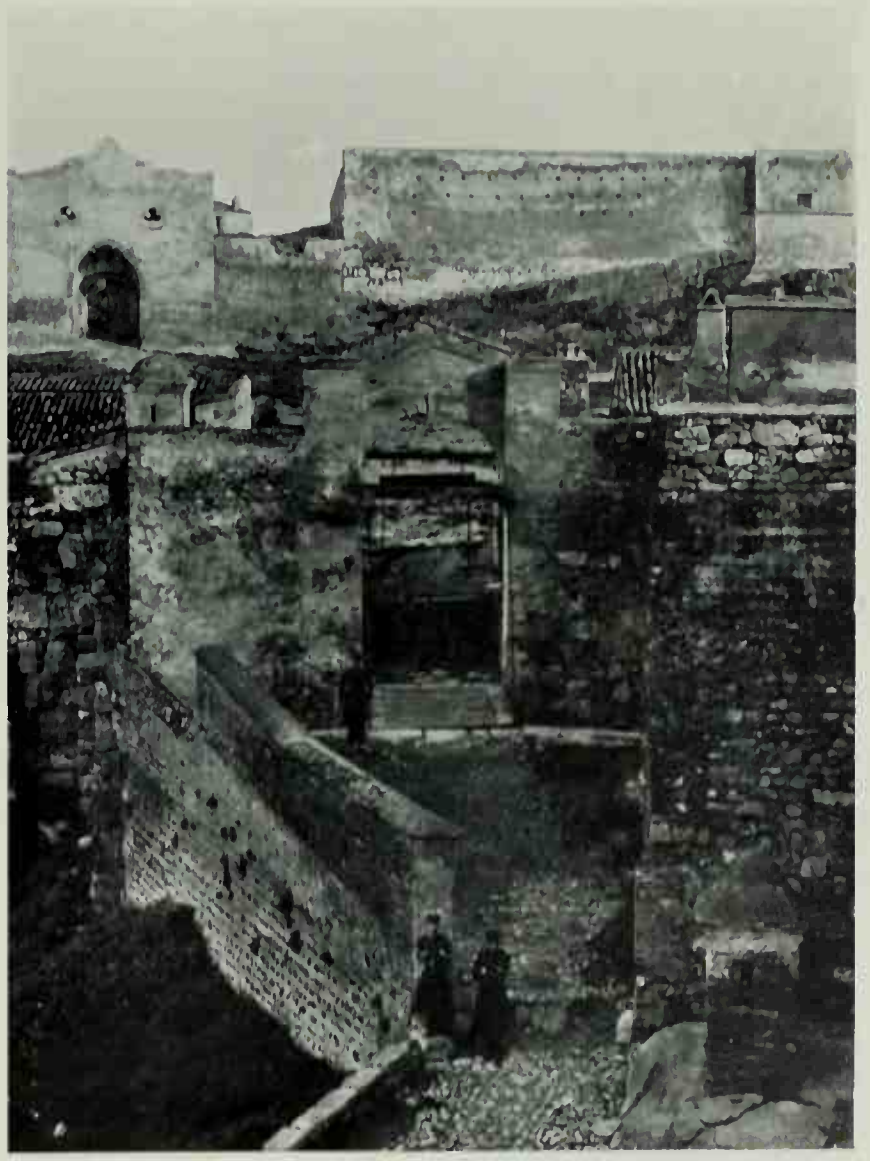
INTERIOR OF THE ROMAN THEATRE, SAGUNTUM



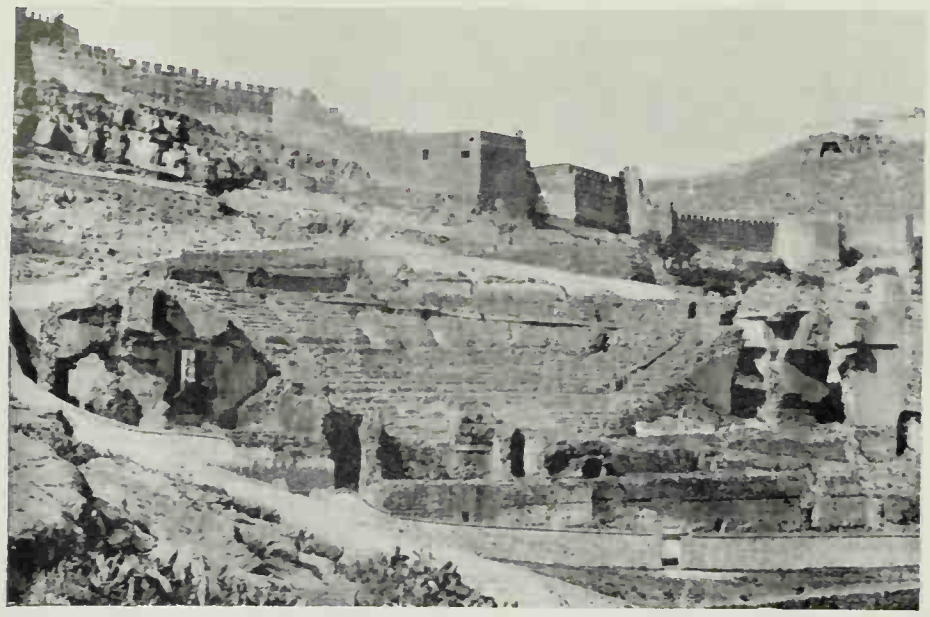
THE RUINS OF THE ROMAN THEATRE, SAGUNTUM



ENTRANCE TO THE ROMAN THEATRE, SAGUNTUM



ENTRANCE TO THE ACROPOLIS, SAGUNTUM



THE ROMAN THEATRE, SAGUNTUM

3 feet high. The most important monument of the Roman period is the theatre, built, like the Theatre of Dionysos at Athens, on the flank of the Acropolis. The stage is gone, but the auditorium is preserved in fair condition, and is formed by the tiers of seats universal in Roman amphitheatres and (for that matter also) in our own. On all sides of the acropolis are the formless ruins of once imposing structures.

About twenty miles inland is Segorbe, another town once famous, under the name of Segobriga, in Roman and pre-Roman times. It was a favourite residence of the kings of Aragon, whose palace existed as late as 1785. The cathedral, originally a mosque, was "paganised" in the sixteenth and seventeenth centuries. It consists of a single nave without transept or lantern, but a curious trapezoidal tower rises over the west front, and the cloisters still retain their Gothic character.



THE CASTLE FROM ONE OF THE COURTS, SAGUNTUM

VALENCIA

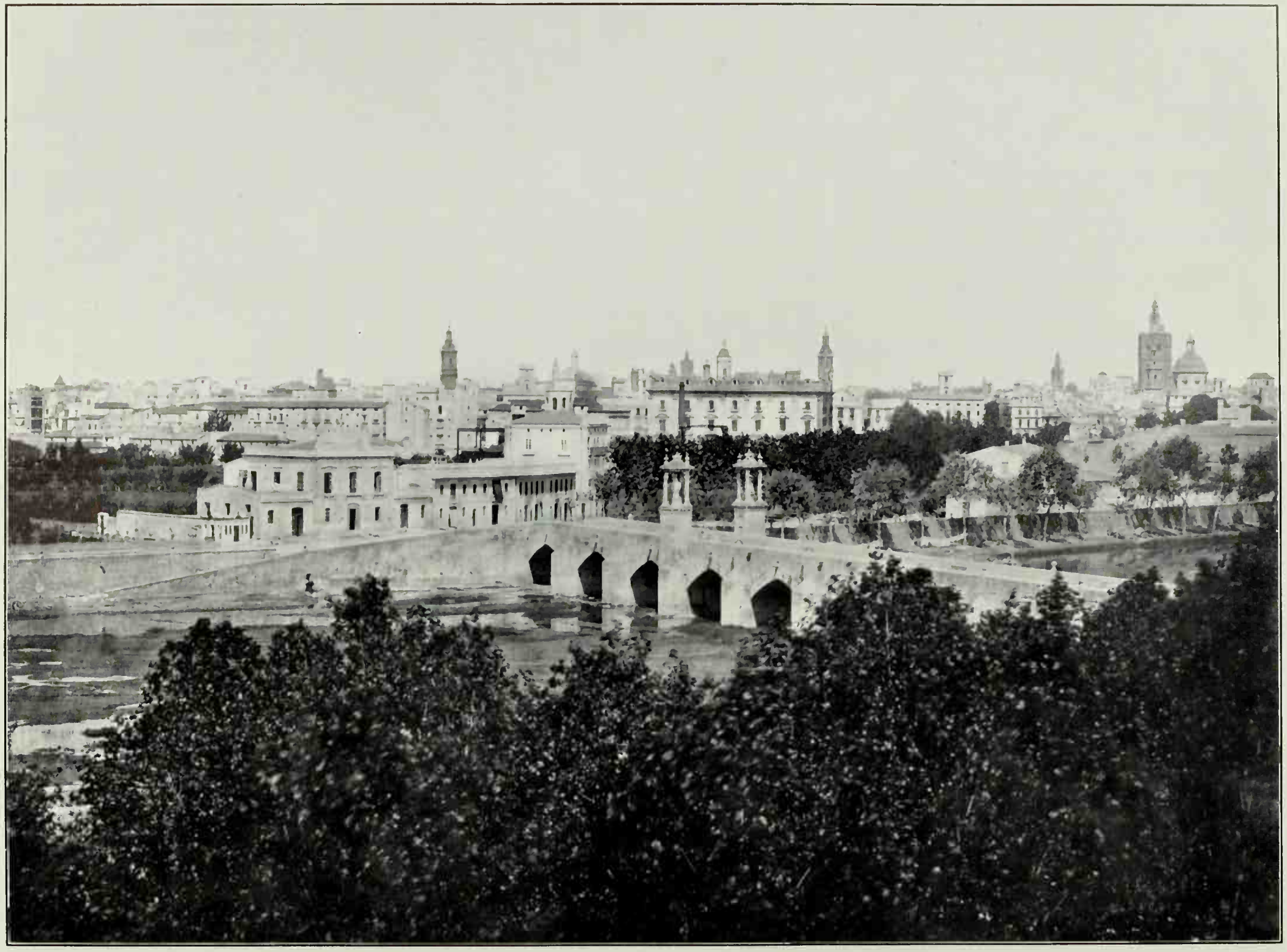
THE old Reino de Valencia is now divided into the three provinces of Castellon de la Plana, Valencia, and Alicante. Its history, practically, is that of its capital, which is first mentioned in history, I believe, as having been granted by the consul, Junius Brutus, to those followers of Viriathus who surrendered upon the death of their chief. The history of Roman colonies, as it has reached us, is seldom of much interest. Valencia had its martyrs under the persecutions of Diocletian and Decius, and was the place of banishment, in Visigothic times, of the zealot, Ermenigild. It was subject to the Moslems five hundred years, sometimes as a part of the Khalifate, sometimes constituting one or more petty kingdoms. At one time it was ruled by "slave kings," of servile origin like the Janissaries of Turkey, who added the Balearic Isles to their realm, and all but subdued Sardinia.

The story of the events that brought about the conquest of Valencia by the Cid is complex and obscure. When Alfonso VI. took Toledo he promised the dispossessed emir another kingdom in exchange. Valencia was accordingly bestowed upon the Moorish prince, whose authority had to be upheld by Christian arms. The indignant Moslems expelled him notwithstanding, and ruled themselves by means of a synod of which one Ibu Jahhaf was president. The emir, at the time of his expulsion, had been nominally under the protection of the Cid. That formidable warrior advanced upon Valencia, which he besieged and took. Ibu Jahhaf was burned at the stake. Thenceforward, till the day of his death, Ruy Diaz de Vivar governed the city and the greater part of the province as absolute king. At his death in 1097, despite the resistance of his widow, his realm was recovered by the Moors. Valencia was not finally wrested from Islam till the memorable September 28, 1238, when the standard of James the Conqueror was hoisted upon the tower of Ali Bufat. In the history of Aragon the conquest ranks with the taking of Seville in the history of Castile.



A VALENCIANA

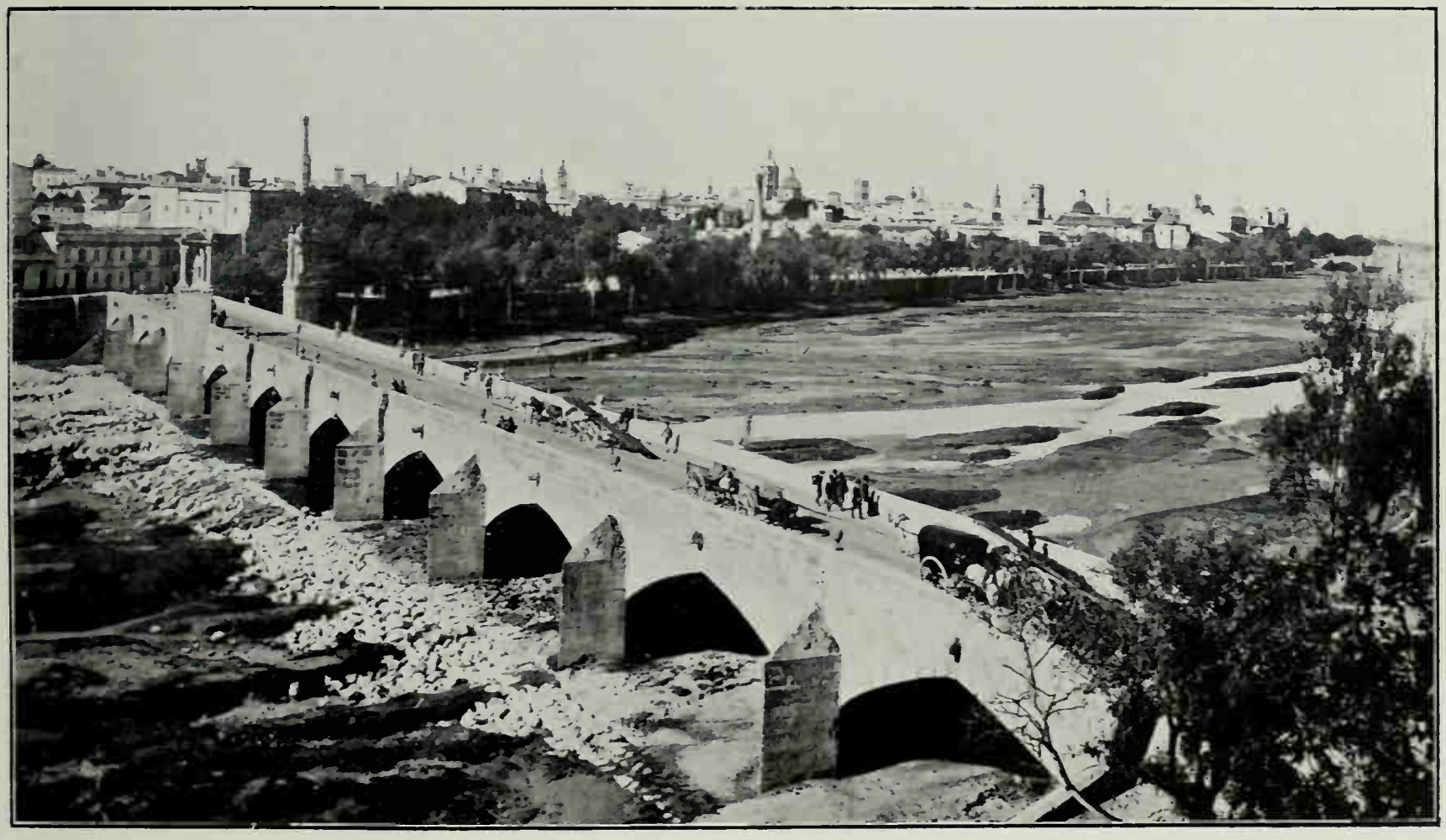
There is not much about Valencia to-day to remind one of its quondam masters. It is a rich, progressive city, which keeps one eye fixed upon Covent Garden. Its new thoroughfares are handsome, and its mansions indicative of wealth and taste. As every one builds according to his liking there is no monotonous uniformity of style. In point of population Valencia is the third city of



GENERAL VIEW OF VALENCIA



GENERAL VIEW OF VALENCIA SHOWING THE CATHEDRAL



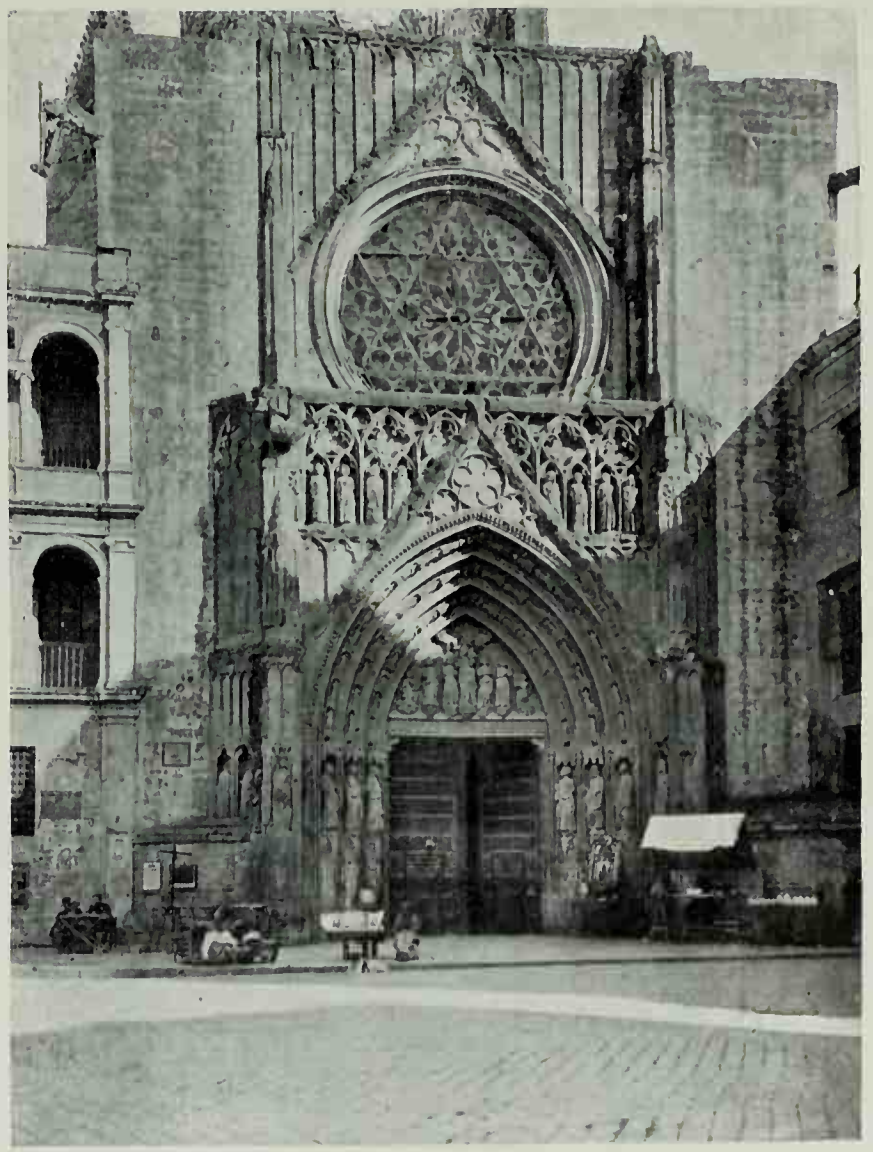
VIEW OF VALENCIA FROM THE PUENTE DEL MAR



VIEW OF THE CATHEDRAL, VALENCIA



PUERTA DEL PALAU, VALENCIA



GATE OF THE APOSTLES, VALENCIA CATHEDRAL



A VALENCIAN BEAUTY

Spain. The Torre de Serranos and Cuarte, spanning the roadway, are memorials of the past. The former is a fourteenth-century gate-house flanked by octagonal towers, with heavy machicolations at two-thirds of their height; the Torre de Cuarte is a similar but later work, where the parapet is itself carried on corbels and machicolated. The citadel, in another part of the town, replaces the church built by the Knights Templars on the spot where they first planted the cross in 1238. In the chapel, St. Vincent de Ferrer, "the Angel of the Judgment," first took the habit of St. Dominic.



A VALENCIAN BEAUTY

The cathedral, founded in 1262, was modernised in 1750, and cannot be compared in interest with the churches of Cataluña and Castile. The Micalet Tower, built on the model of the tower at Lerida, is the great landmark of the district. The Valencians speak of going abroad as losing sight of the Micalet. The cathedral boasts two interesting portals, one of which, the Puerta del Palau, was likewise suggested by the Puerta del Infantes at Lerida. Around it are displayed, on medallions, seven men's heads and seven women's, supposed to represent the seven couples of Lerida who founded the aristocracy of the province. Some say the women were Valencia ladies, married to as many Aragonese knights. The north door, the Puerta de los Apostoles, richly sculptured and delicately moulded, is in the best fourteenth-century style. Valencia Cathedral is styled "the rich." The excessive decoration of the interior, which justifies the title, has marred its beauty and dignity. The pointed arches have been rounded, the Gothic columns sheathed in staeks of Corinthian pilasters, and the walls faeed with marbles. In the chaneel may be seen



PANORAMIC VIEW OF VALENCIA, LOOKING SOUTH



PLAZA DE LA CONSTITUCION, VALENCIA



THE CATHEDRAL, VALENCIA



PROMENADE DE LA GLORIETA, VALENCIA



PUERTA DE SERRANOS, VALENCIA



THE CAMPO-SANTO, VALENCIA



THE CAMPO-SANTO, VALENCIA



LA LONJA

the fine panelling, carved in the sixteenth century by Carles, and painted by Francisco Pagano and Pablo de San Leocadio: as some believe, by Leonardo da Vinci. Attached to one of the pillars are the spurs and bridle of James the Conqueror. From the pulpit (as from so many others still existing) St. Vincent preached his terrific sermons. A saint whom we moderns would be disposed to think worthier of the title — San Tomás de Villanueva—is buried in the chapel dedicated to him. The shrine of another Valencian saint, St. Francis Borgia, is remarkable for a curious and almost comical picture of the conversion of a dying man. How such paintings would have astonished the former citizens of Valencia, the Moors, one of whose philosophers said, "There is nothing the wise man thinks of less than of death."

The Lonja, or exchange, built in 1482–1498 by Pedro Compte, is imposing and dignified. It alone repays a journey to Valencia. Its square tower, crenellated chimneys, open galleries, and tall windows remind one of the châteaux of the Loire. The hall is divided into three by rows of spirally-fluted columns: the roof is painted with stars, and round the frieze runs the inscription, "He only that shall not have



CHURCH OF LOS SANTOS JUANES



CALLE DE LA BOLSERIA Y TROS ALT, VALENCIA



CALLE DE SAN VICENTE, VALENCIA



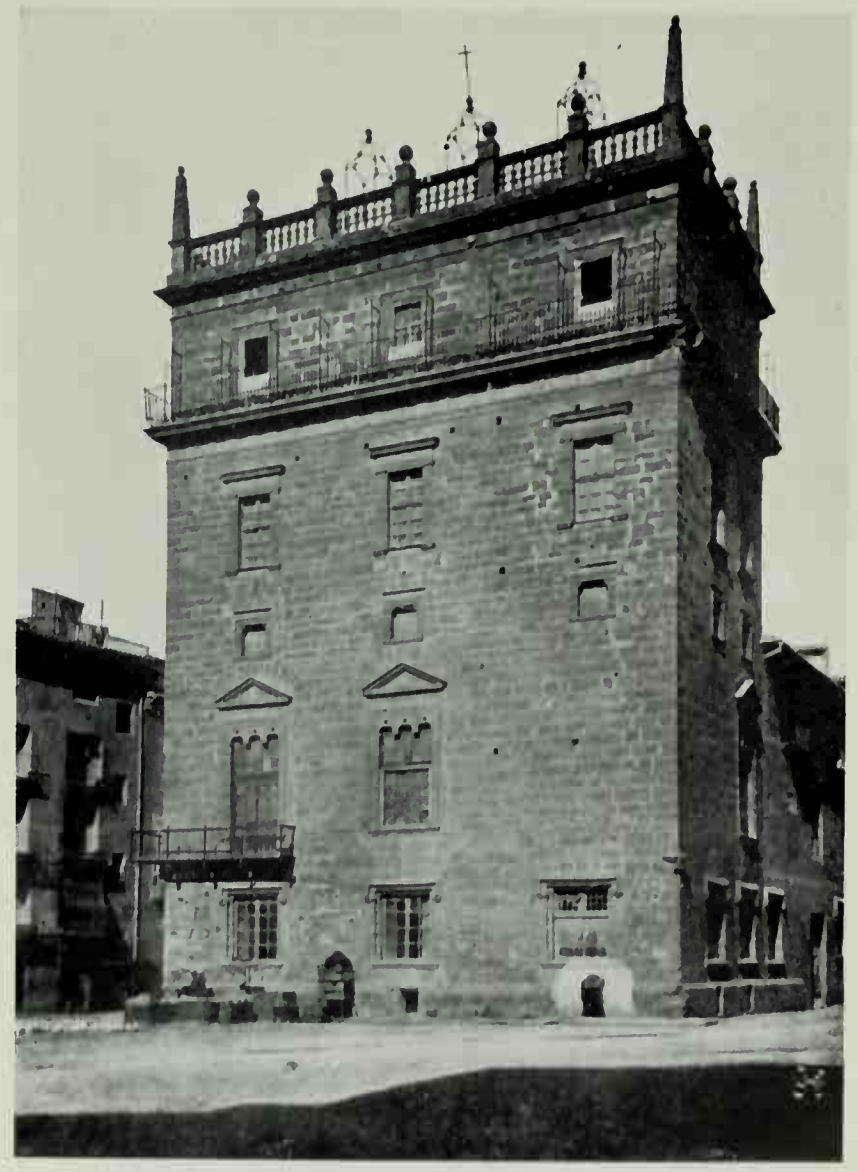
PUERTA DE CUARTE, VALENCIA



TROS ALT, VALENCIA



FAÇADE OF SAN MIGUEL EL REAL, VALENCIA



THE AUDIENCIA (OLD PALACE OF THE CORTES), VALENCIA



CHURCH OF SANTA CATALINA, VALENCIA



THE MIGUELETE, VALENCIA



A PRIVATE HOUSE, VALENCIA



THE ARCHBISHOP'S PALACE, VALENCIA



ENTRANCE TO THE TOWN BY THE PUERTA DE SANTA LUCIA

deceived nor done usury shall be worthy of eternal life."

The Audiencia, a good Renaissance building, has a grand hall, with portraits of eminent townsmen. In the Salón de Cortes, the provincial states assembled till the middle of the eighteenth century.

Valencia contains a fine picture gallery, with good specimens of contemporary art, such as the works of Sorolla and Benlliure. Ribalta may be studied here, and the less-known masters of the Valencian school—Orrente, March, Espinosa, and Juanes.

Valencia is the best cultivated province in Spain. This is due to a careful and long-established system of irrigation now being extended to all parts of the kingdom. The land, naturally arid, is intersected in all directions by canals and watercourses, fed, for the most part, by the Jucár and the Turia. The whole water supply is the property of the community and is subject to the control of the famous Tribunal de las Aguas, which holds its sittings every Thursday morning in open air at the Puerta de los Apostoles. This singular and



THE MARKET-PLACE, VALENCIA



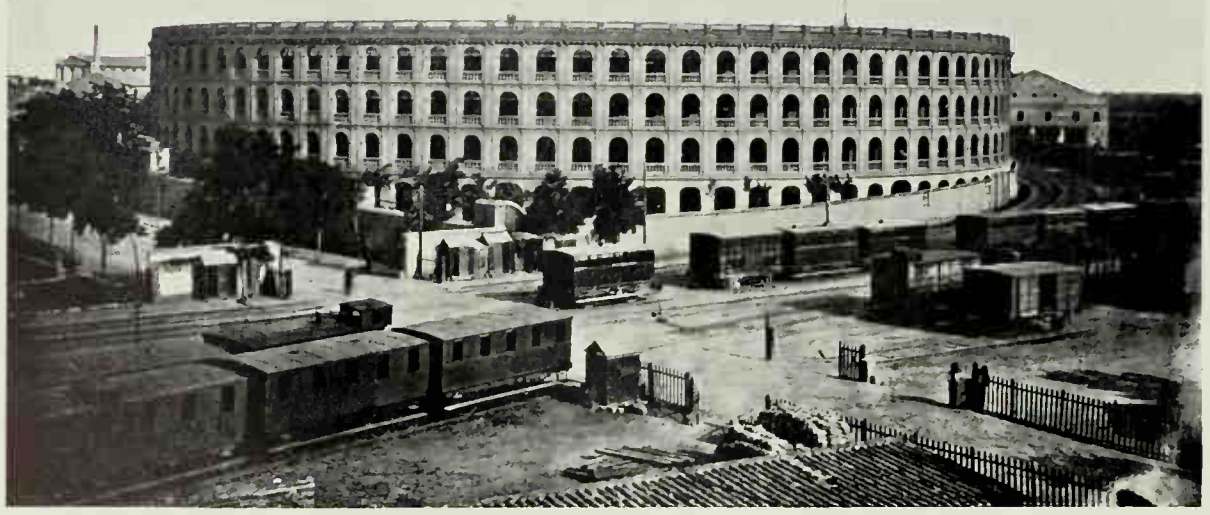
THE FAIR AT THE PUERTA DE SANTA LUCIA, VALENCIA



THE MARKET-PLACE, VALENCIA



PALACE OF THE MARQUES DE DOS AGUAS, VALENCIA



THE BULL-RING, VALENCIA



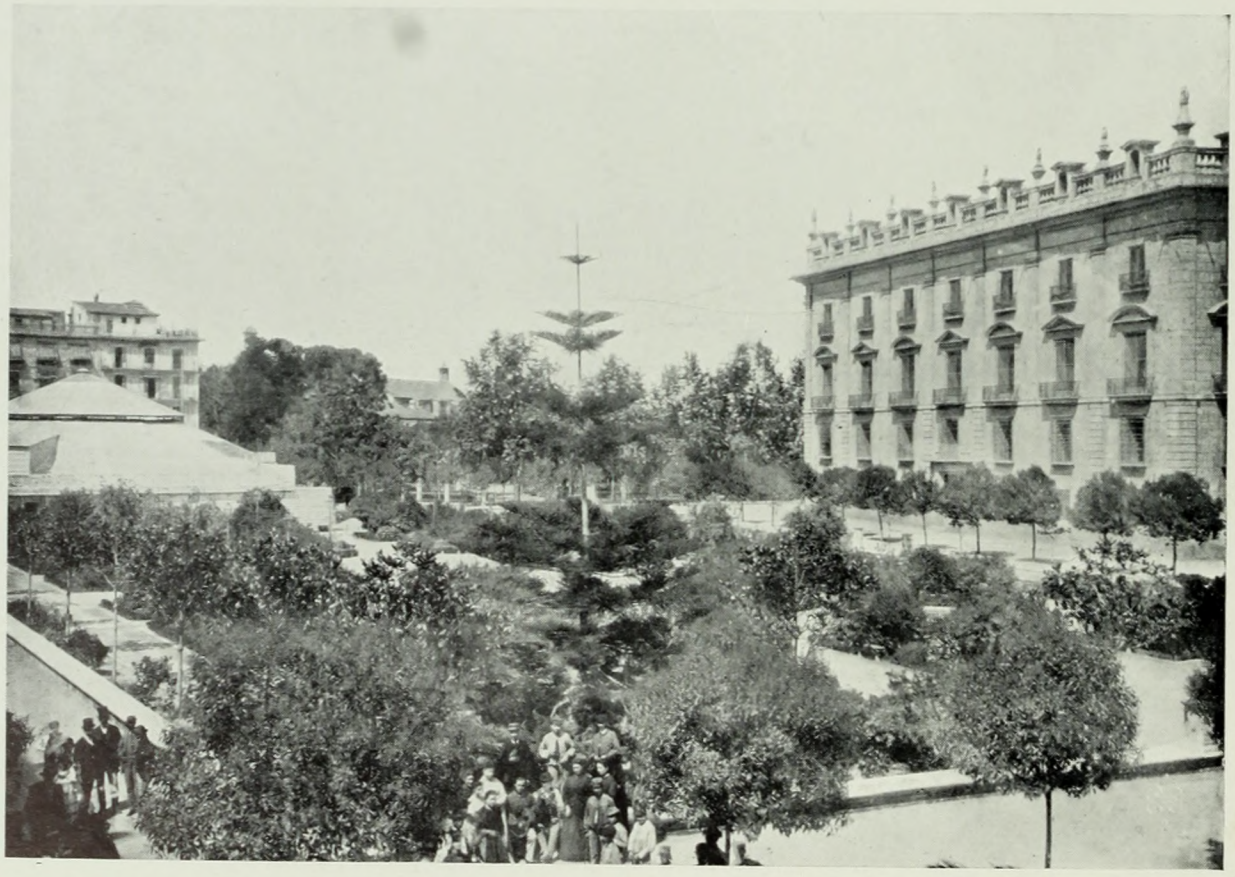
CHURCH OF THE SANTOS JUANES, VALENCIA



TOBACCO FACTORY, VALENCIA



PLAZA DE SANTO DOMINGO, VALENCIA



PLAZA DE LA ADUANA, VALENCIA



A STREET IN CABAÑAL, ENVIRONS OF VALENCIA



A ROAD IN CABAÑAL, ENVIRONS OF VALENCIA



PLAZA DE SAN FRANCISCO, VALENCIA

venerable court is composed of seven judges, popularly elected — all having the air of well-to-do peasants, true sons of the soil. The oldest is president. The procedure is wholly verbal, not even the findings of the court are committed to writing. Those who can closely understand the voluble Catalan of these Valencian farmers are surprised at the ready grasp of the most intricate questions and at the consummate wisdom shown by the patriarchal tribunal. The court is a court of common sense.

A dialect of Catalan, it should be said, is spoken throughout the whole kingdom of Valencia. It was introduced, of course, by the conquerors from the north.

The neighbourhood of Valencia is one of the richest and best cultivated regions in the world. It is a veritable Mahomet's Paradise. Towns are numerous and flourishing, though few of them are rich in monuments or artistic treasures.



CALLE DE LA BAJADA DE SAN FRANCISCO, VALENCIA

Jativa was the scene of a desperate struggle in the Spanish war of succession, in which much British blood was spilled. It is a well-situated town, believed



KING JAIME, VALENCIA



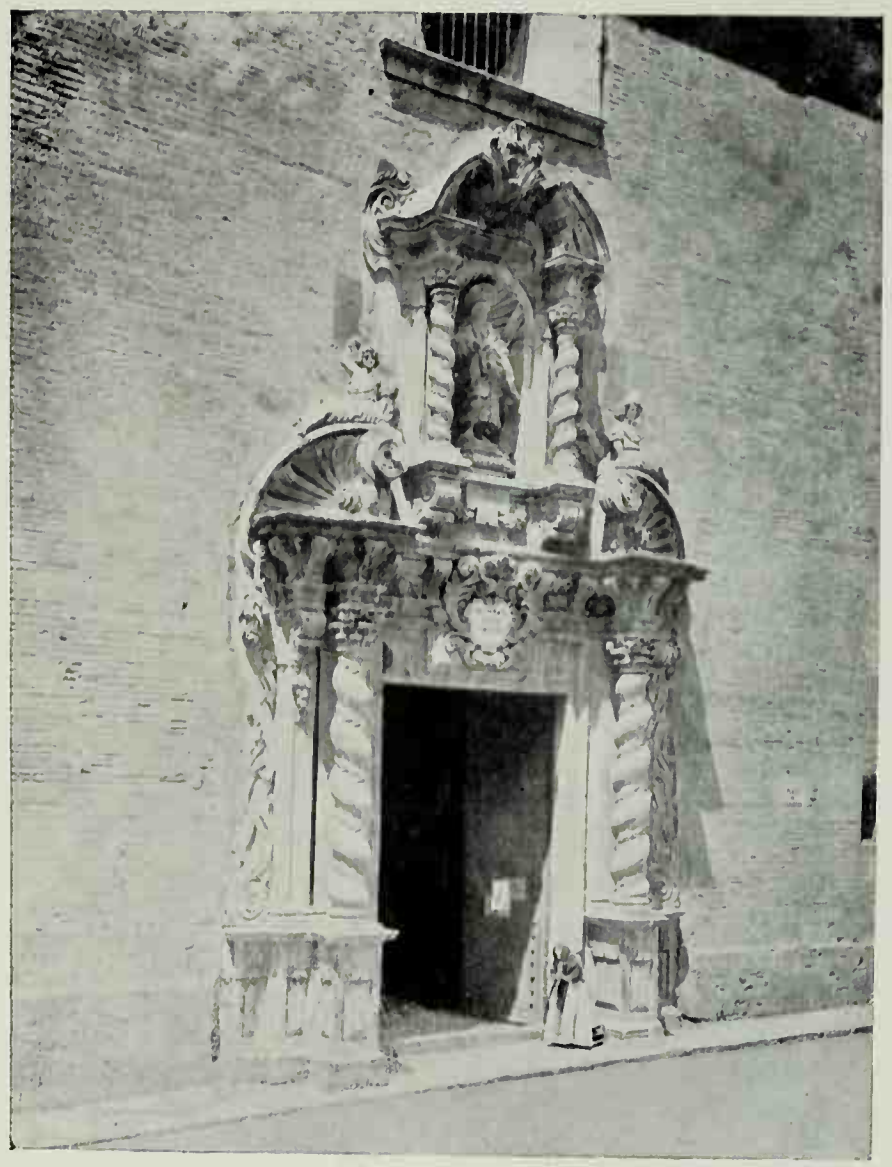
STATUE OF RIBERA, VALENCIA



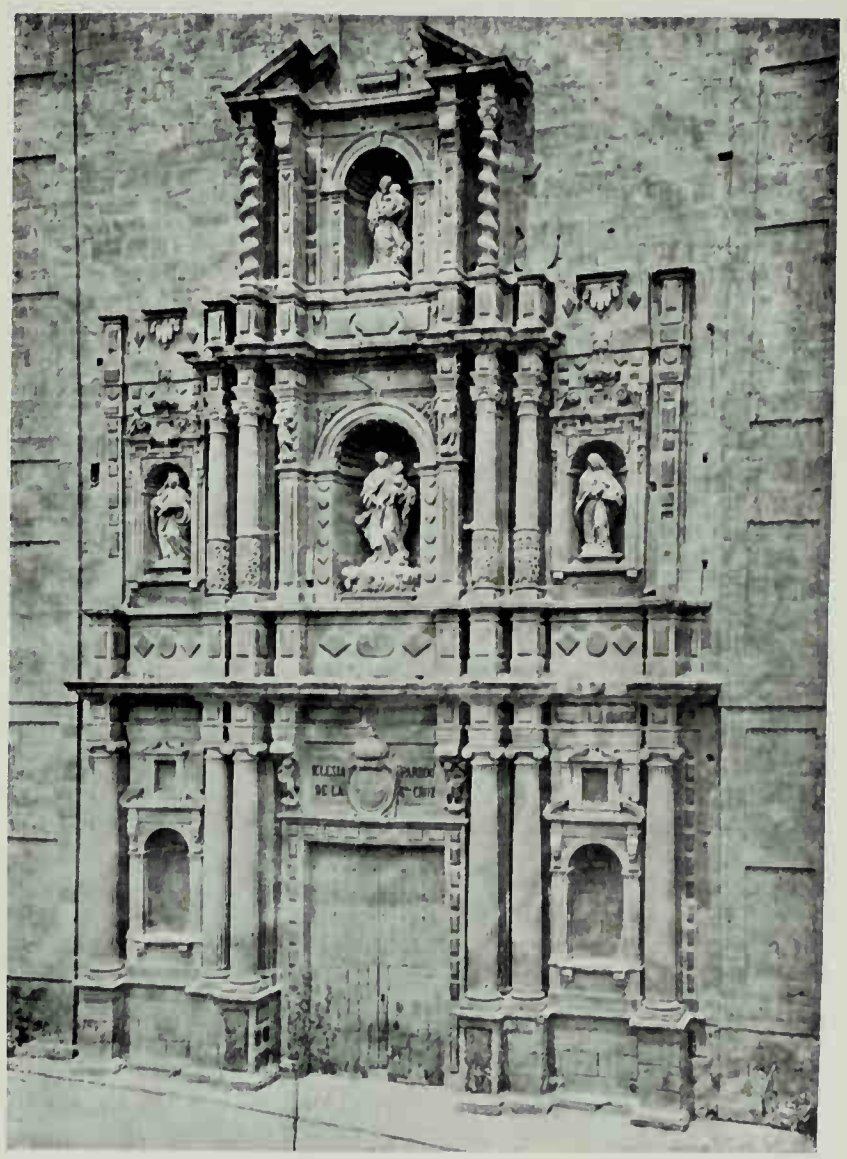
PEASANTS OF THE PROVINCE, VALENCIA



PEASANTS, VALENCIA



ENTRANCE TO THE CHURCH OF SAN ANDRÉS, VALENCIA



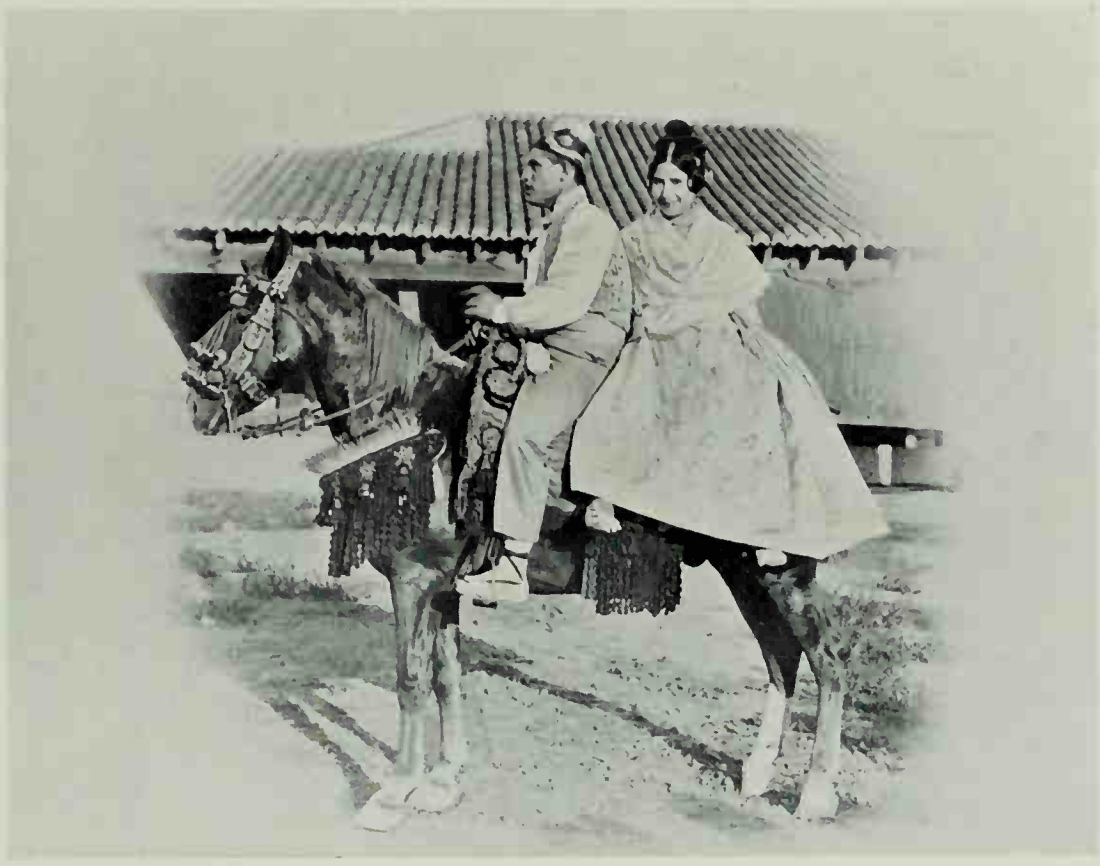
CHURCH OF "CARMEN" OR SANTA CRUZ, VALENCIA



PALACE OF THE MARQUÉS DE DOS AGUAS, VALENCIA



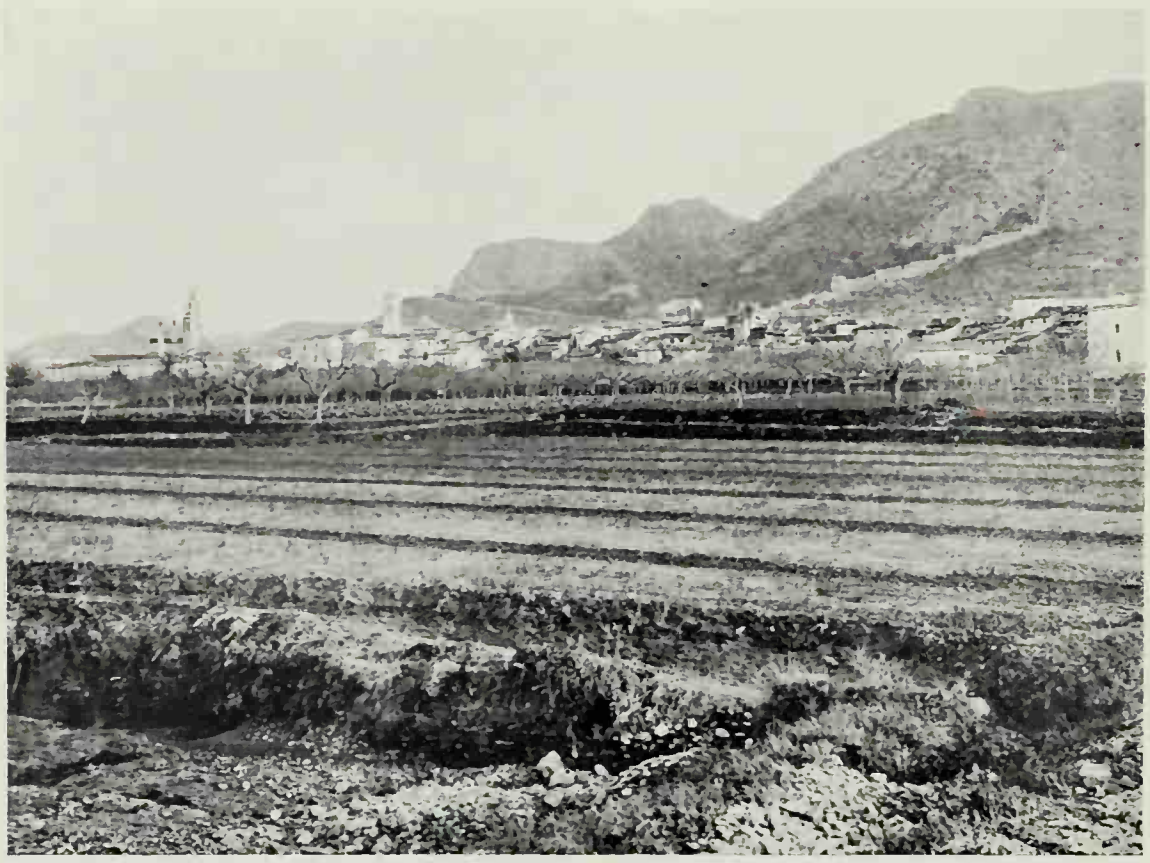
PORTAL OF THE PALACE OF THE MARQUÉS DE DOS AGUAS, VALENCIA



PEASANTS, VALENCIA



A "TARTANA" OR CHAR-À-BANC



VIEW FROM THE STATION, JATIVA

to be of Roman origin. Hence sprung the doubtfully famous family of Borja, a name Italianised into Borgia. It was also the native place of Ribera, the best known of the Valencian painters. The principal object of the traveller's curiosity is the castle—or rather, castles, new and old—commanding the town from a hill. The old fortress is a fine example of the semi-Moorish stronghold of the thirteenth century. Later on it became a state prison. Within its walls languished and died the unhappy Count of Urgel, a pretender to the crown of Aragon; and at a later period (1512–22) was imprisoned here the Duke of Calabria, the rightful heir to the kingdom of Naples. He left his prison to become viceroy of the fair land he surveyed from its windows! The custodian shows the usual underground cellars, which may have been as he alleges, dungeons, but, quite as probably, larders and wine-cellars.

Not far away is the castle of Montesa, which gave its name to a famous knightly order founded in 1318, subsequent to the suppression of the Templars. Alcoy, the centre of a busy district and the seat of a very important annual fair, stands in a blooming



GENERAL VIEW OF JATIVA



THE SHORES OF THE MEDITERRANEAN, VALENCIA



THE SHORES OF THE MEDITERRANEAN, VALENCIA



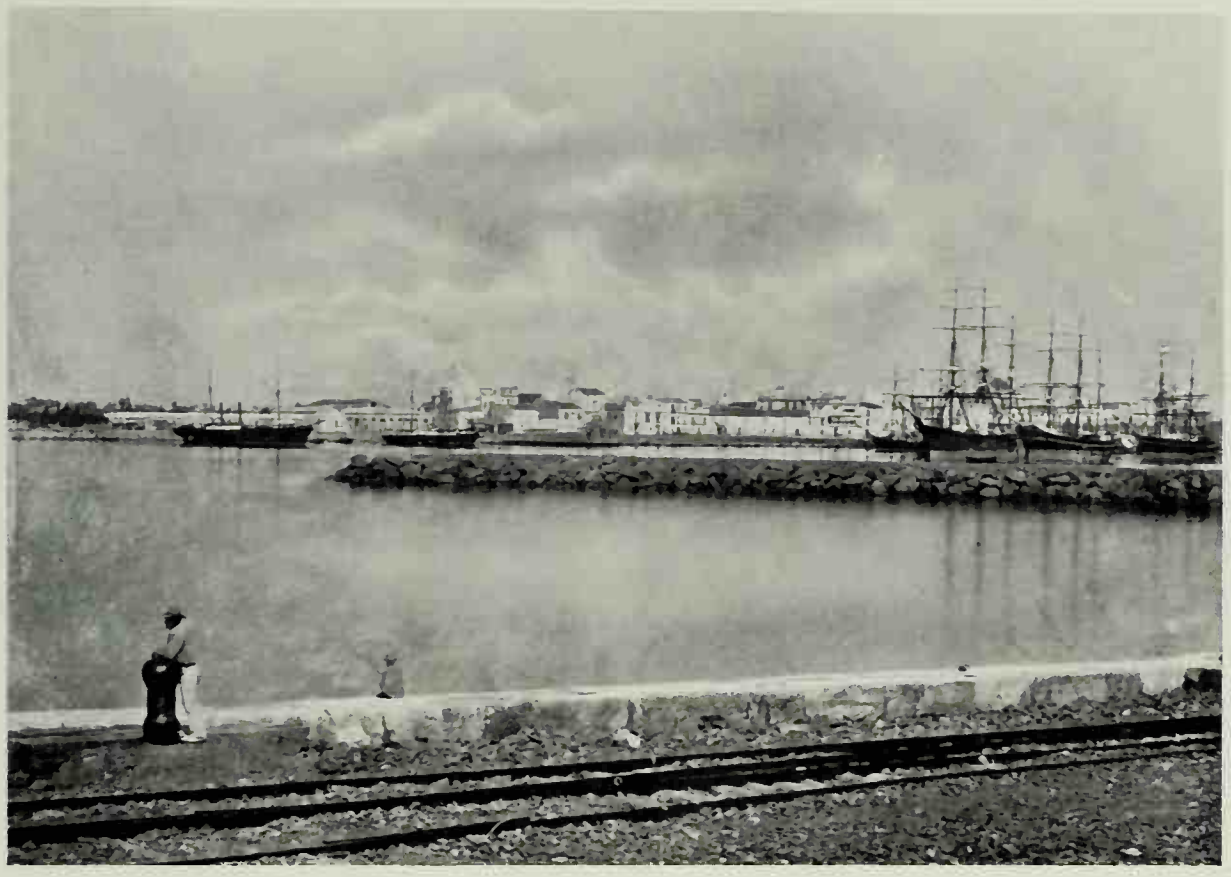
PORT OF THE GRAO, VALENCIA



THE GRAO, VALENCIA



THE GRAO, VALENCIA



THE GRAO, VALENCIA



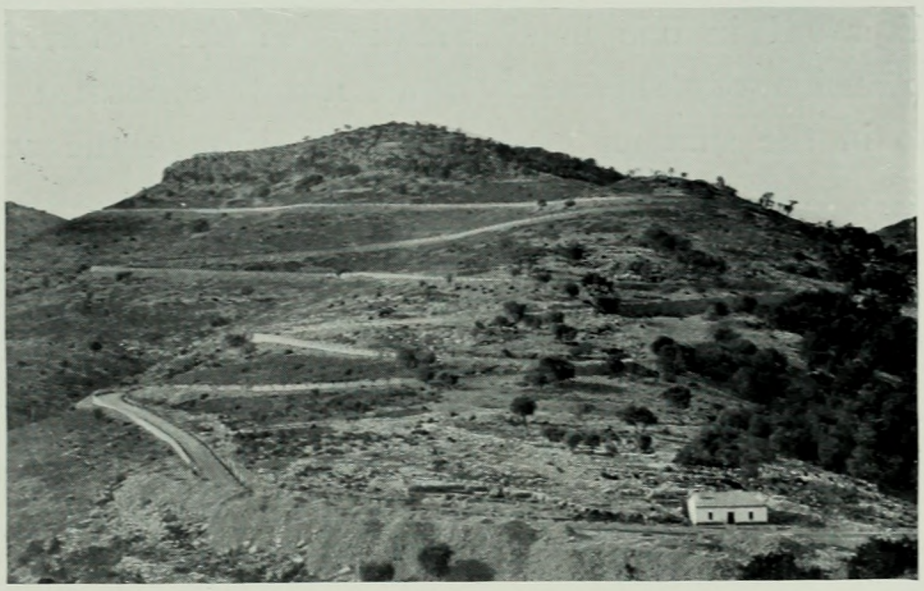
BARBERS ON THE BRIDGE OF SERRANOS, VALENCIA



TRIBUNAL DE LAS AGUAS, VALENCIA

orchard country. Here is celebrated every April the festival of St. George, when a sort of sham-fight takes place between the peasants arrayed as Christians and Moors. From Alcoy a short line runs to Gandia, a coast town which gave the title of duke to the son of Pope Alexander VI.

At Alcira, called the Garden of Valencia, we cross the Jucár, after the Ebro the most important Spanish river running into the Mediterranean Sea. The scenery on its upper reaches is wild and grand. In the plain it becomes a strong impetuous stream as inconstant and formidable in its changes of level as the Rhone. It not unfrequently shifts its bed, sweeping away whole villages and doing incalculable damage. Such erratic courses, however, fertilise the country. The marsh of the Albufera is being silted up, and will likewise become a tract of unexampled richness. Meanwhile, the mountain slopes are being afforested, and every effort is made to check the denudation of the soil.

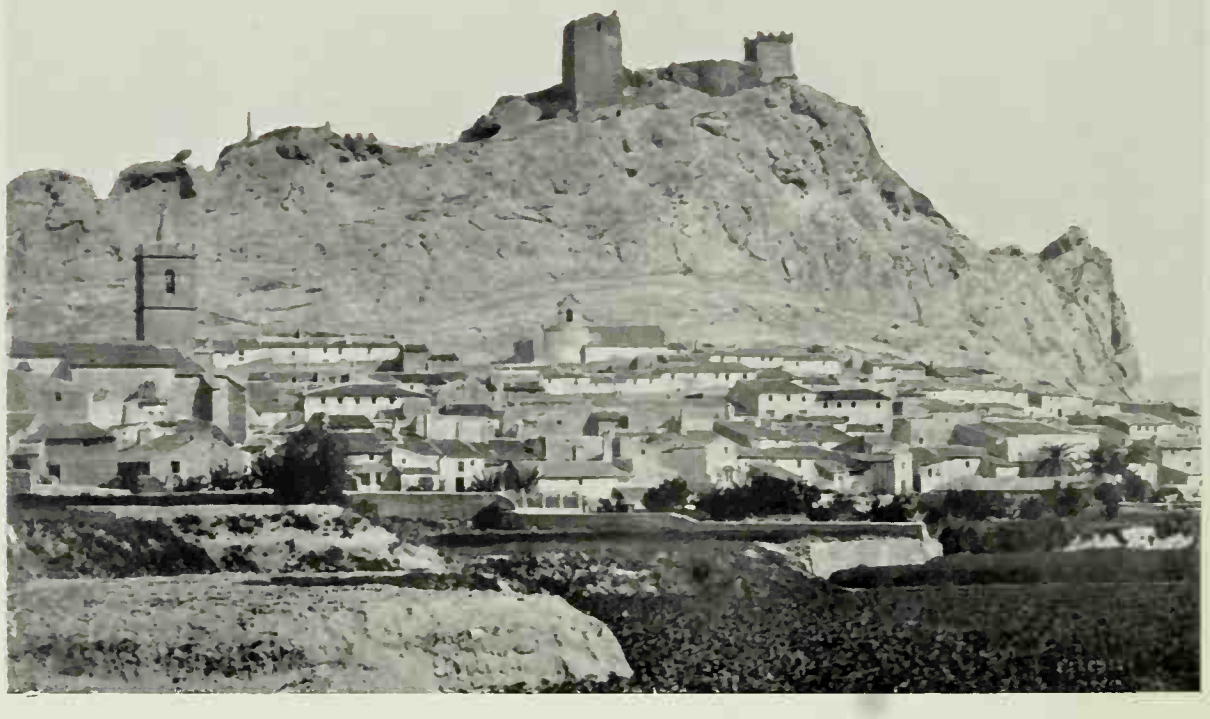


THE HIGH-ROAD ON CUERVO MOUNTAIN, CASTELLON

ALICANTE

ALICANTE, called by the Moors Al Kant, is a prosperous seaport, the second town in the old "reino." Its land-locked harbour is bordered by broad white quays, piled high with fruit and merchandise. In the offing women are seen swarming up and down a ship's side, feeding the greedy engine with coal, or lading the decks with cargo. High over the town towers a strong rock-built citadel, another Gibraltar. On its summit rises the ancient castle of Santa Barbara, so called after the saint on whose festival it was taken in 1248 by the Castilians. Four years later it was stormed by the Aragonese, King Alfonso the Battler being the third to enter the fortress. The Castilian governor, his sword in one hand and keys in the other, fell dead at the conqueror's feet. The possession of Alicante was afterwards confirmed to Aragon by treaty. Alicante is resorted to in the summer for sea-bathing, though the water is hot enough to parboil an Englishman.

ELCHE, more to the south, lies 6 miles inland. It is one of the most remarkable towns in Spain. It is a purely eastern city, transported to Europe, and has been compared with half-a-dozen different localities in Asia and Africa. It resembles Ismailia perhaps as closely as any. It is completely surrounded by a forest of date-palms, estimated to number eighty thousand. They were probably first planted by the Arabs, and owe their luxuriance to the waters of the Vinalapó, which runs through a deep ravine close by. In the avenues formed by these magnificent trees the rose, laurel, and



SAX



PASEO DE LOS MÁRTIRES, ALICANTE



PASEO DE LOS MÁRTIRES, ALICANTE



VIEW FROM THE CASTLE, ALICANTE



ALICANTE



PASEO DE NUÑEZ, ALICANTE



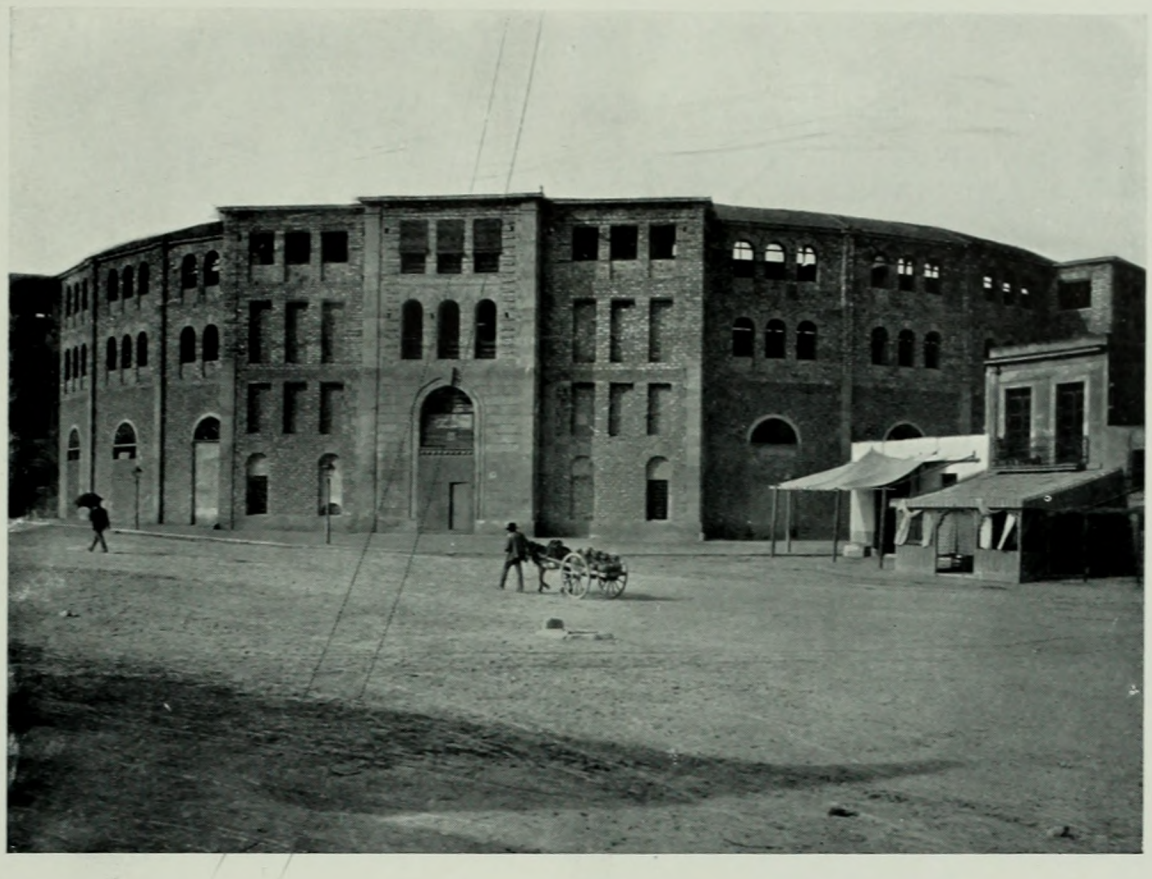
ALICANTE



MONUMENT TO CUIJANO, ALICANTE



THE TOWN HALL, ALICANTE



THE BULL-RING, ALICANTE



THE CASTLE, ALICANTE



THE PORT, ALICANTE



THE BREAKWATER, ALICANTE

geranium flourish; beyond, extend bountiful crops of wheat and lucerne. The forests of Elche supply a great part of the Catholic world with the palms used at Easter. For all the shade they disperse, the town well deserves its sobriquet, "the frying-pan!" The temperature is always African. From the white roofs of Elche the town is seen to be situated in a real oasis. Beyond the outer ring of cultivation extends a desert, white and saline, like that of Egypt. The eyes rest lovingly on the sea.

Elche makes an agreeable impression on most travellers. Gustave Doré has left us a highly idealised impression of the place. The town has no monuments of special interest. In the church of Santa Maria is a highly-venerated effigy of the Virgin, loaded with jewels, and "the owner" of some of the most prolific palm-groves in the *huerta*. With the produce is defrayed the cost of the functions cele-



A COUNTRY HOUSE, ELCHE



VIEW FROM THE RAILWAY BRIDGE, ELCHE

brated in connection with the image. Here takes place the Passion Play or Mystery, the only one of its kind in the kingdom. Full particulars of the ceremony and its origin will be found in Mr. Herbert Vivian's "Romance of Religion." The institution is explained by the following story. One winter's night in the year 1370 a coastguard, named Francisco Cantó,



ELCHE



ELCHE



GENERAL VIEW OF ELCHE



TORRE DE RAPSAMBLANC, BELONGING TO THE CONDE DE LUNA, ELCHE



GENERAL VIEW OF ELCHE



PLAZA MAYOR, ELCHE



TOWER AND MILL, ELCHE



CASTLE AND MILL, ELCHE



A COUNTRY ROAD, ELCHE



A COUNTRY HOUSE, ELCHE



WASHING LINEN IN THE CANAL, ELCHE



CASTLE OF THE DUQUE DE ALTAMIRA (NOW A PRISON), ELCHE

was going his rounds, when he came across a stranger seated on a huge coffer by the shore. This he entreated Cantó to convey to Elche, and to deposit at the first house at which he should see a light. The coastguard reluctantly complied, and left the chest at the Hermitage of San Sebastian. On opening it, it was found to contain an image of the Virgin (that we now see), and the words and music of the play as now performed. The chest resisted all efforts to remove it from its resting-place, and the whole circumstances pointed to supernatural agency. Every year, accordingly, the miracle play is acted in the principal church. The representation lasts two days, the subject being the "Assumption of the Virgin." The words, in the old Valencian dialect, are sung to Gregorian music. With a naïveté characteristic of mediæval institutions, the Supreme Being Himself is personified on the stage.

A spectacle equally curious, but not so picturesque, is the daily sale of water, which takes place here as at Lorca, but without the excitement to be noticed at the latter place.



THE TOWN HALL, ELCHE



A CANAL, ELCHE



A COUNTRY ROAD, ELCHE



APPROACH TO ELCHE FROM ALICANTE



MILL AND SEAT OF THE DUQUE DE ALTAMIRA, ELCHE



MILL AND TOWER OF THE CONDE DE LUNA, ELCHE



CASA DE LA HUERTA, ELCHE



FOREST OF PALMS, ELCHE



THE HIGH-ROAD TO ALICANTE, ELCHE



CHURCH OF SAN JUAN, ELCHE. VIEW FROM THE BRIDGE



CASTLE OF THE DUQUE DE ALTAMIRA, ELCHE



A FAMOUS PALM, ELCHE



A PALM CELEBRATED FOR ITS LIKENESS TO A COLUMN



THE PROPERTY OF THE CONDE DE LUNA, ELCHE



PALMS AT ELCHE

MURCIA

THE reino de Murcia (which, like Valencia, never was a kingdom in our sense of the word) is now divided into the provinces of Albacete and Murcia. It resembles, outwardly, the old home of the Arab more closely than does any other part of Europe. It is a stern, fierce region, hot and tawny like a lion's hide, composed of high arid plateaux, buttressed by bare mountain-chains and separated by deep cañons. The rivers are often traceable only by their dry beds of sand and shingle, and the whole land would be simply a wilderness but for the admirable system of irrigation that has obtained for centuries. A valuable French work by M. Jean Brunhés gives many curious and valuable particulars as to this system and its practical working. The waters of the Segura, the Sangonera, and Monegre are the life-blood of the southern province. The volume of the latter stream is divided into old water and new water, the first belonging to the ancient riparian proprietors, the second to the owners of the locks and reservoirs. A vicious system prevails at Lorca. A private company owns the water of the Guadalentin, subject to its supplying a certain amount to the proprietors of the adjoining lands. The sale of the precious fluid takes place every morning. The scene is most picturesque. The hall is crowded with swart and bronzed farmers who bid frantically against each other when the lots are put up for auction. The auctioneer is a civil engineer, who must own no land in the Vega.

The region, in remote times, was inhabited by a tribe called the Mastiani, who are credited with the virtues of the blameless Ethiopians; the Phœnicians ferreted out the mineral value of these bare uplands,



MURCIA CATHEDRAL

and established several colonies here. Hasdrubal founded the port of New Carthage, whence Hannibal started on his march to Rome with 90,000 foot and 12,000 horse. The fall of the city before the arms of Scipio entailed the destruction of the Carthaginian power in Spain.

Under the Visigoths the district under the name of Aurariola formed a duchy. The Duke Theodomir, unlike most of his peers, offered a vigorous resistance to the Saracens, and succeeded in maintaining his authority as a vassal of the caliph. The autonomous state of Todmir, as it was called after its chief, endured for about sixty-eight years, when it became an integral part of the Moorish empire. Arab colonists poured in, and the last Christian province to resist the invader became the most Moorish of any.



GENERAL VIEW OF THE CATHEDRAL, MURCIA

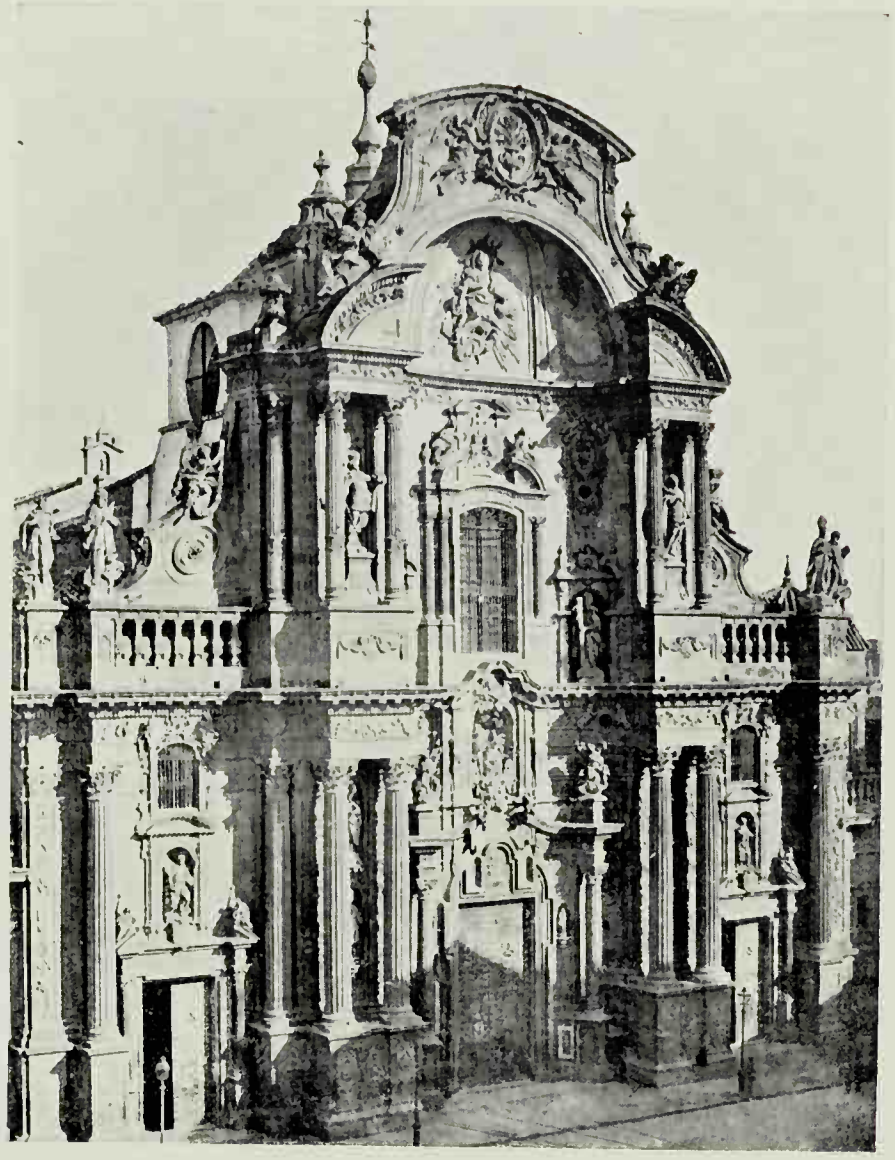
Murcia, the capital, is practically a Mohammedan foundation. It rivalled Toledo as a manufactory of arms and armour. Now a part of the caliph's dominions, now a petty state, it went through the usual dreary vicissitudes of the Moorish provinces, to be finally conquered by the Aragonese in 1266, and handed over by them to Alfonso of Castile.

The town has, since that distant date, completely rid itself of all traces of its dusky rulers. Yet the narrow Calles de la Traperia and de la Plateria accidentally but irresistibly remind one of Smyrna. The intense heat is suggestive of the Sahara or of the infernal regions. In the evening some relaxation may be enjoyed upon the Malecon Promenade, which affords a charming prospect of the *huerta* or vale of Segura.

The cathedral of Murcia occupies the site of the principal mosque, and dates, at its oldest part, from 1366. The west front was restored tolerably effectively in the seventeenth century. The interior is pleasing, and, though the retablo is poor, the choir-stalls, as usual in this country, are well carved. With a glance at the urns containing the internal organs of Alfonso el Sabio we pass on to the noble Junterón chapel, built in the exuberant Renaissance style in 1515. It is astonishing that where the figures and designs are so numerous, so intermingled, and so complicated, each should be sculptured with such



THE CATHEDRAL, MURCIA



WEST FRONT OF THE CATHEDRAL, MURCIA



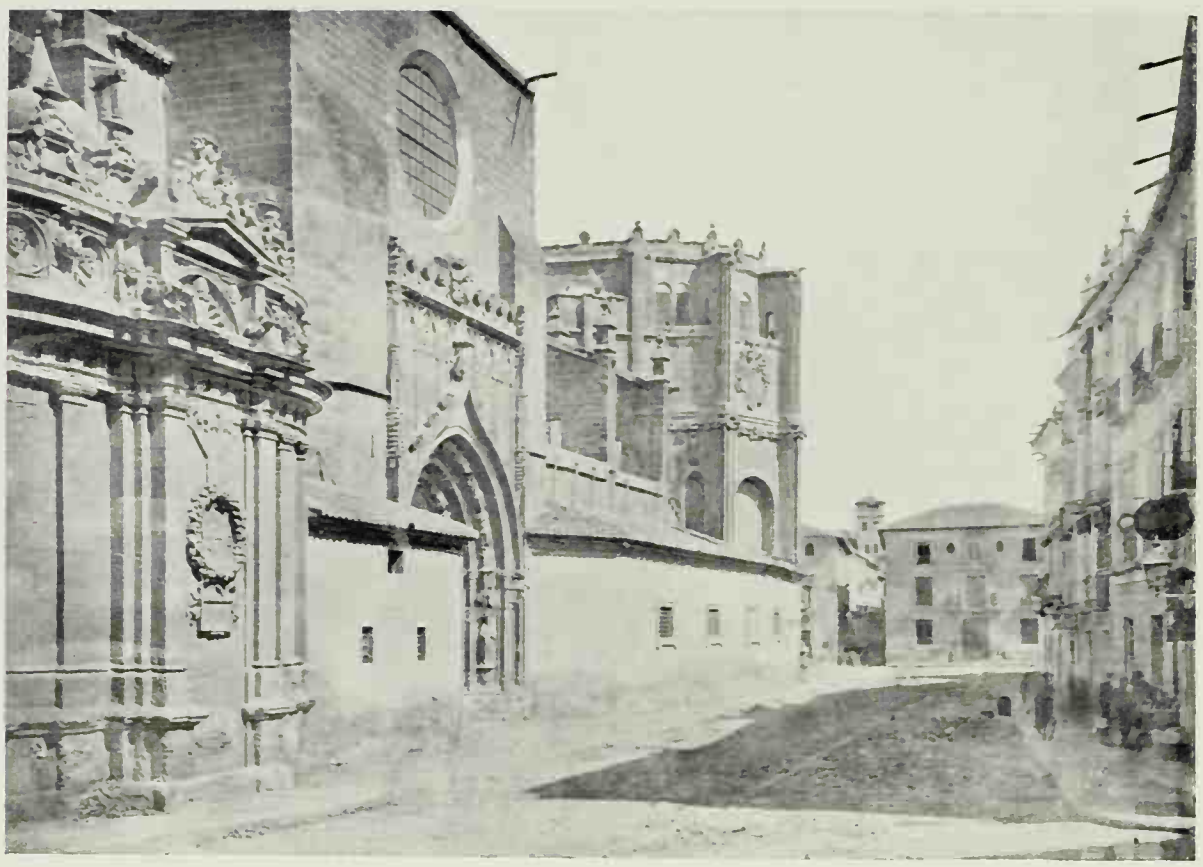
PUERTA CADENAS, MURCIA CATHEDRAL



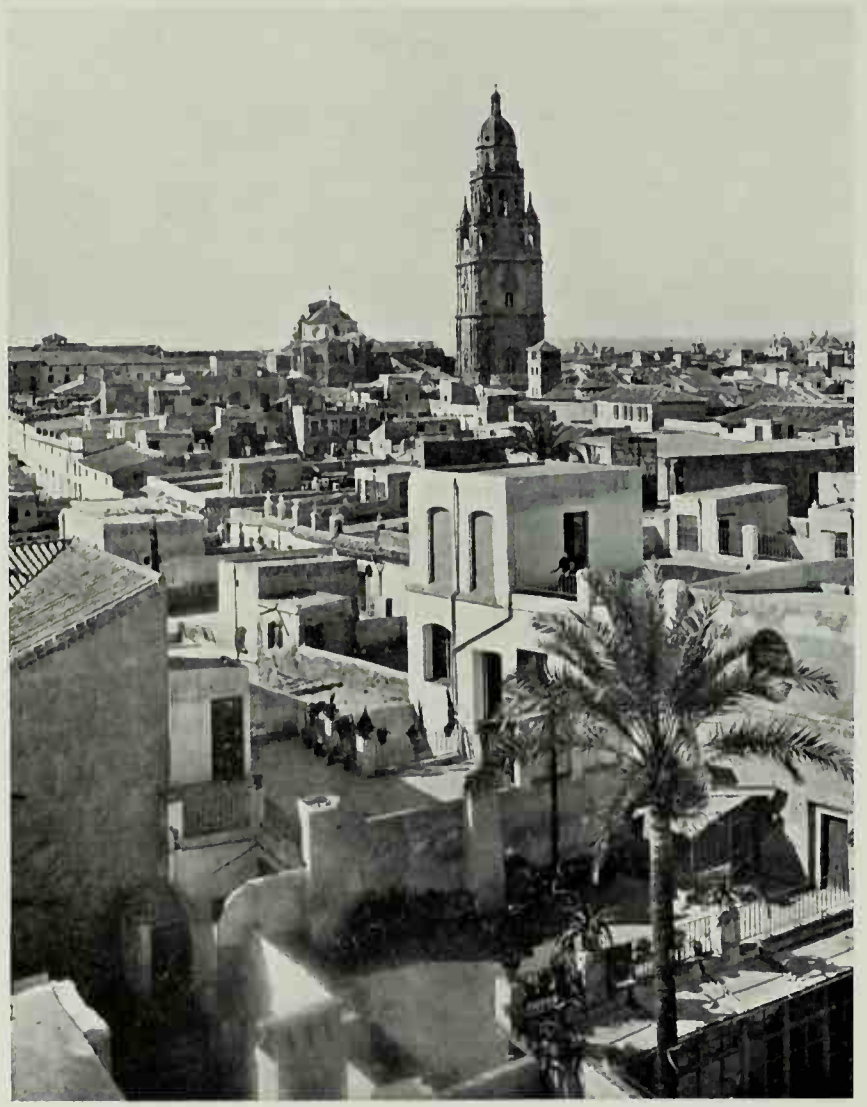
THE CATHEDRAL, MURCIA



TOWER OF THE CATHEDRAL, MURCIA



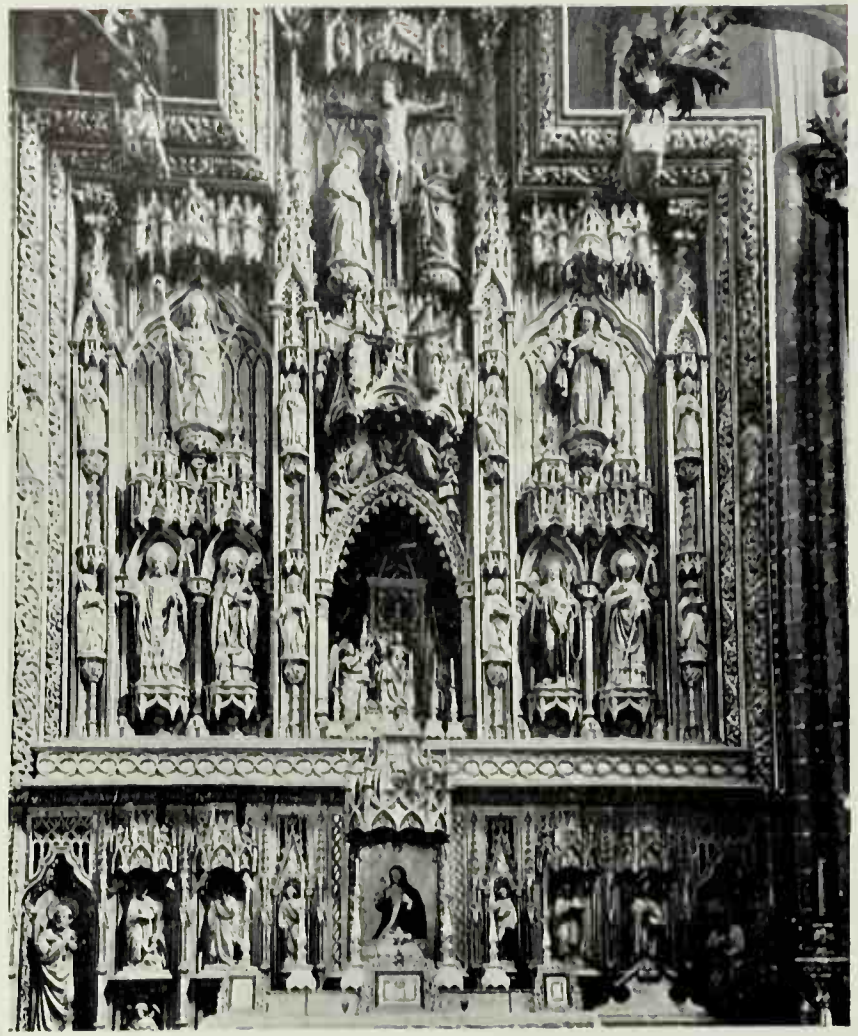
SIDE OF THE CATHEDRAL, MURCIA



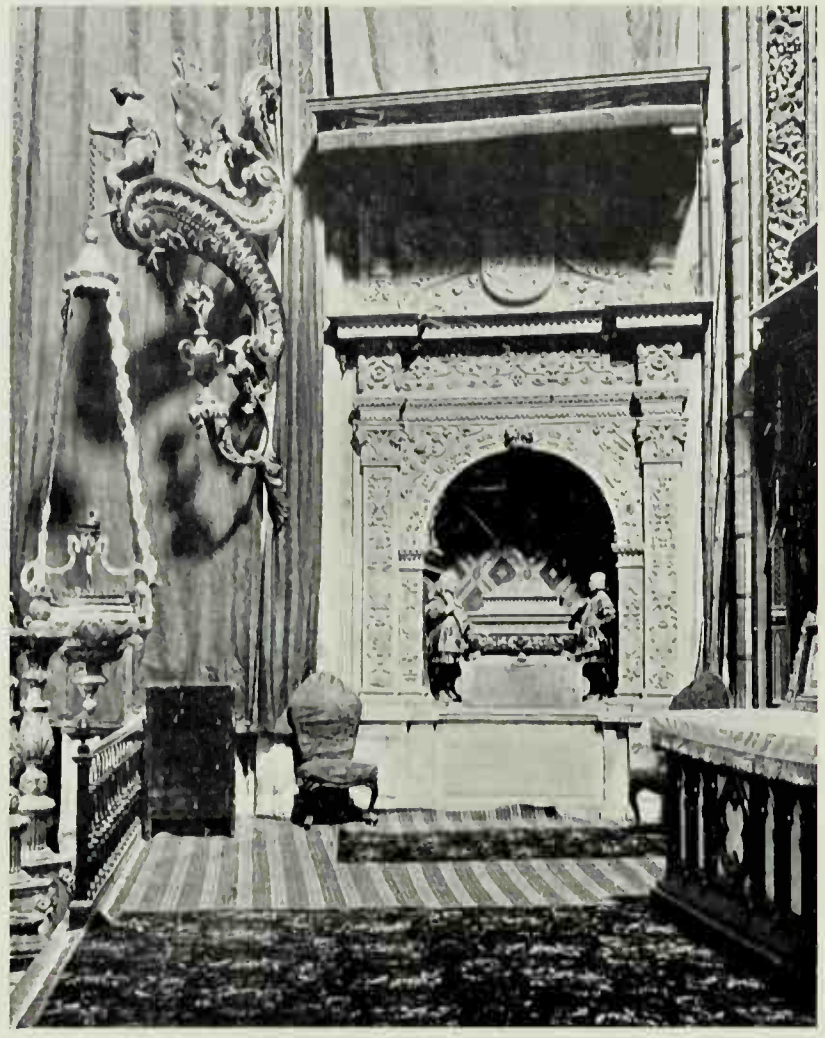
TOWER OF THE CATHEDRAL, MURCIA



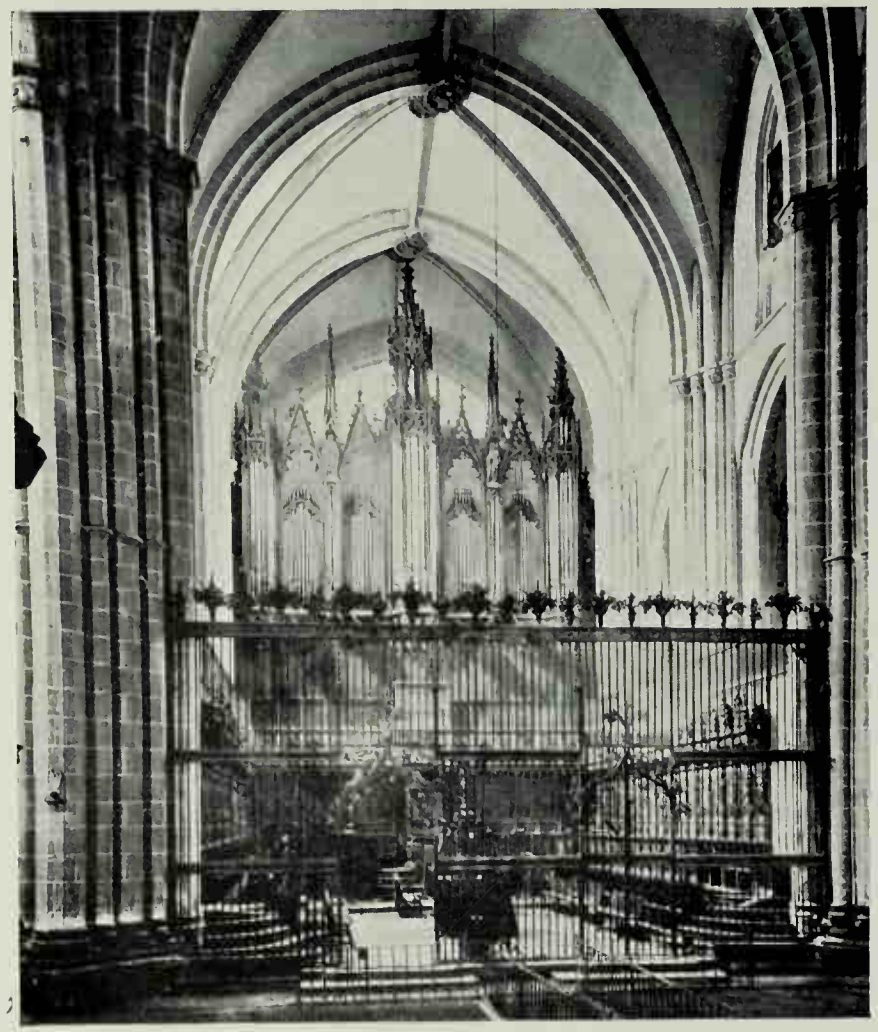
"THE LAST SUPPER," BY ZARZILLO.
CHURCH OF JESUS, MURCIA



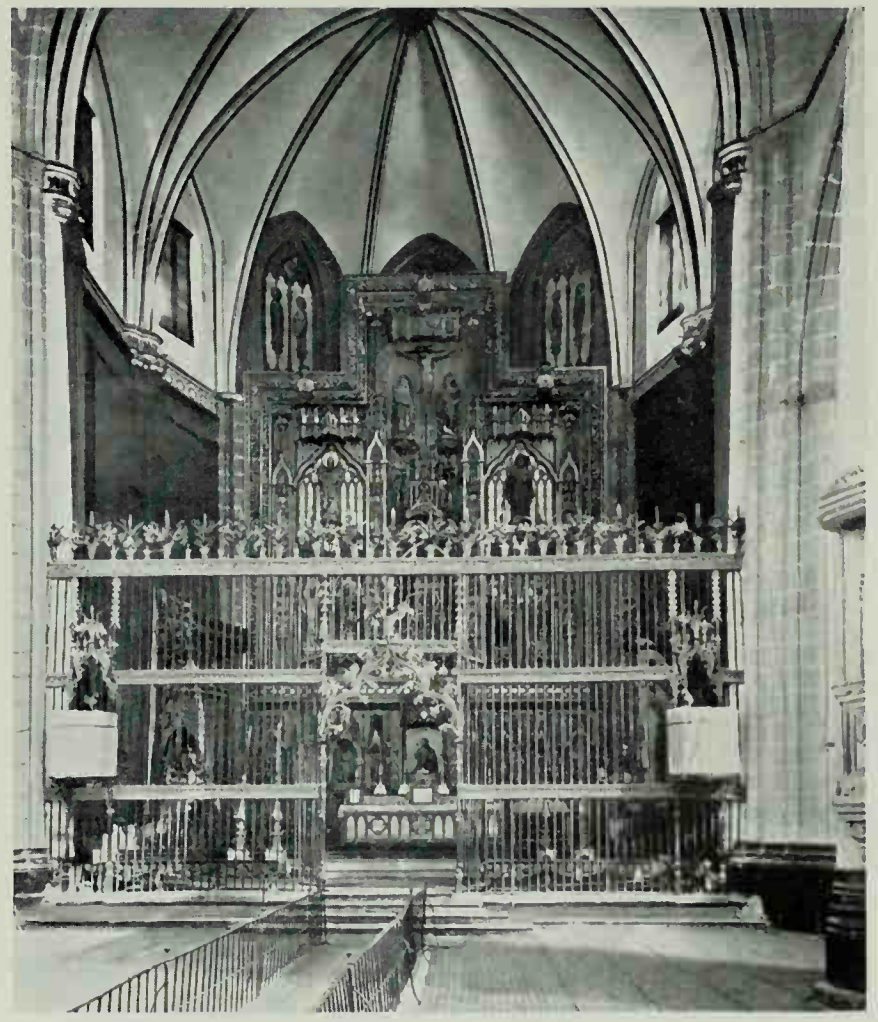
THE HIGH ALTAR, MURCIA CATHEDRAL



TOMB OF ALFONSO THE WISE, MURCIA CATHEDRAL



THE CHOIR, MURCIA CATHEDRAL



THE HIGH ALTAR, MURCIA CATHEDRAL



DETAIL OF THE CHOIR STALLS, MURCIA CATHEDRAL



THE CHOIR, MURCIA CATHEDRAL



DETAIL OF THE CHOIR STALLS, MURCIA CATHEDRAL



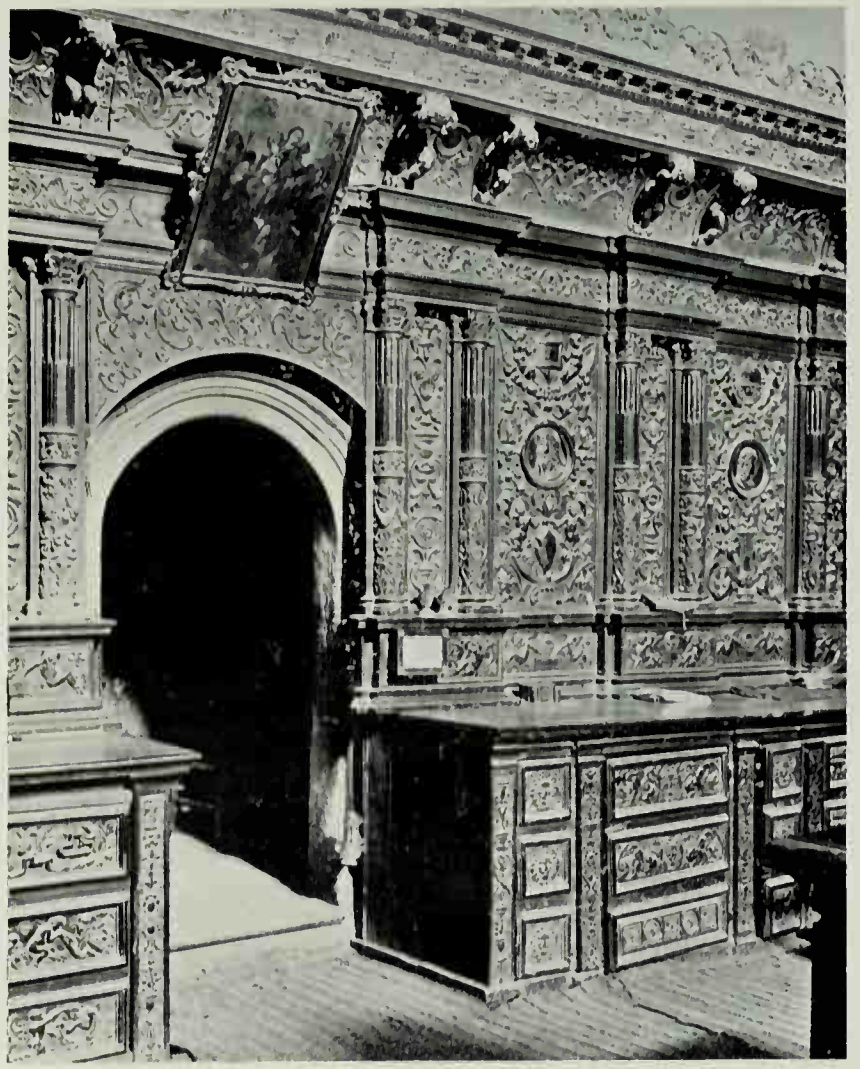
THE BISHOP'S THRONE IN THE CHOIR, MURCIA CATHEDRAL



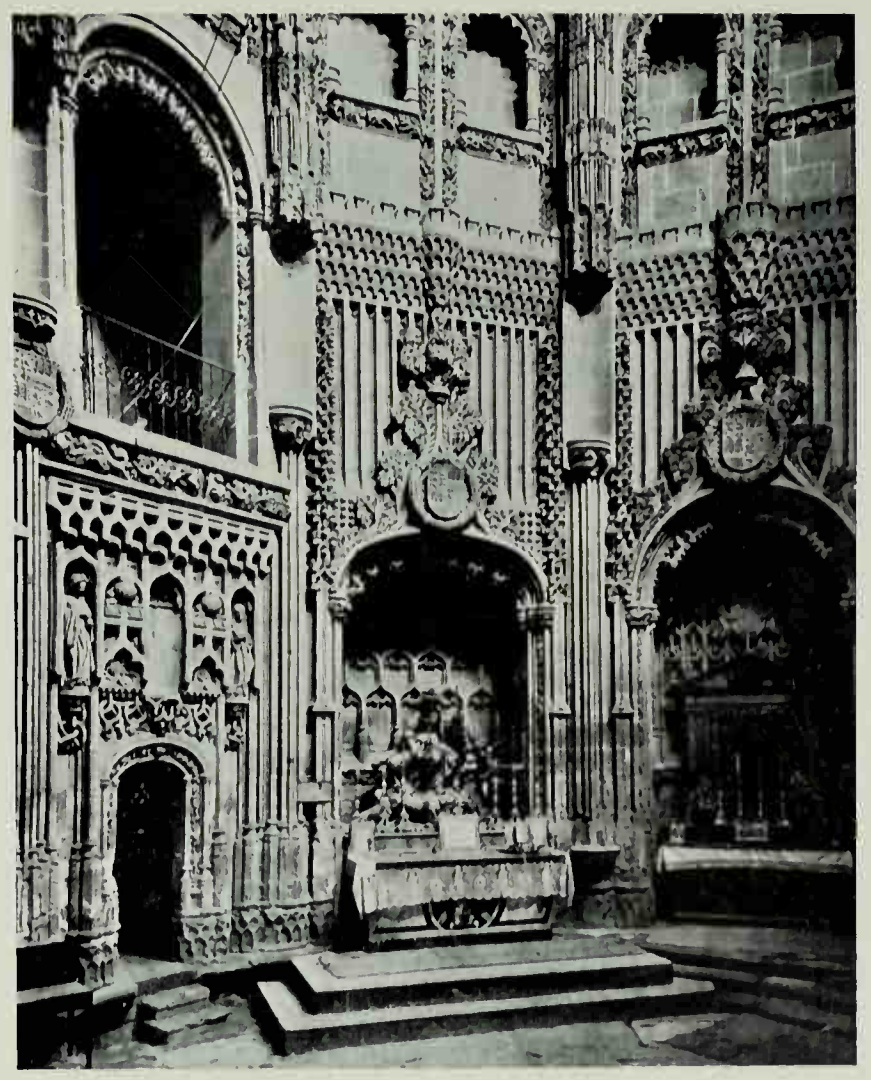
BEHIND THE CHOIR, MURCIA CATHEDRAL



INTERIOR, MURCIA CATHEDRAL



THE SACRISTY, MURCIA CATHEDRAL



CHAPEL OF THE MARQUÉS DE LOS VELEZ,
MURCIA CATHEDRAL



VIEW FROM THE TOWER OF THE CATHEDRAL, LOOKING SOUTH, MURCIA



VIEW FROM THE TOWER OF THE CATHEDRAL, LOOKING WEST, MURCIA



MURCIA. PROCESSION IN HOLY WEEK—THE PASSING OF THE LAST SUPPER



MURCIA. PROCESSION IN HOLY WEEK—THE KISS OF JUDAS



MURCIA. PROCESSION IN HOLY WEEK—THE GARDEN OF GETHSEMANE



MURCIA. PROCESSION IN HOLY WEEK—THE SCOURGING



MURCIA. PROCESSION IN HOLY WEEK—OUR LORD FALLING



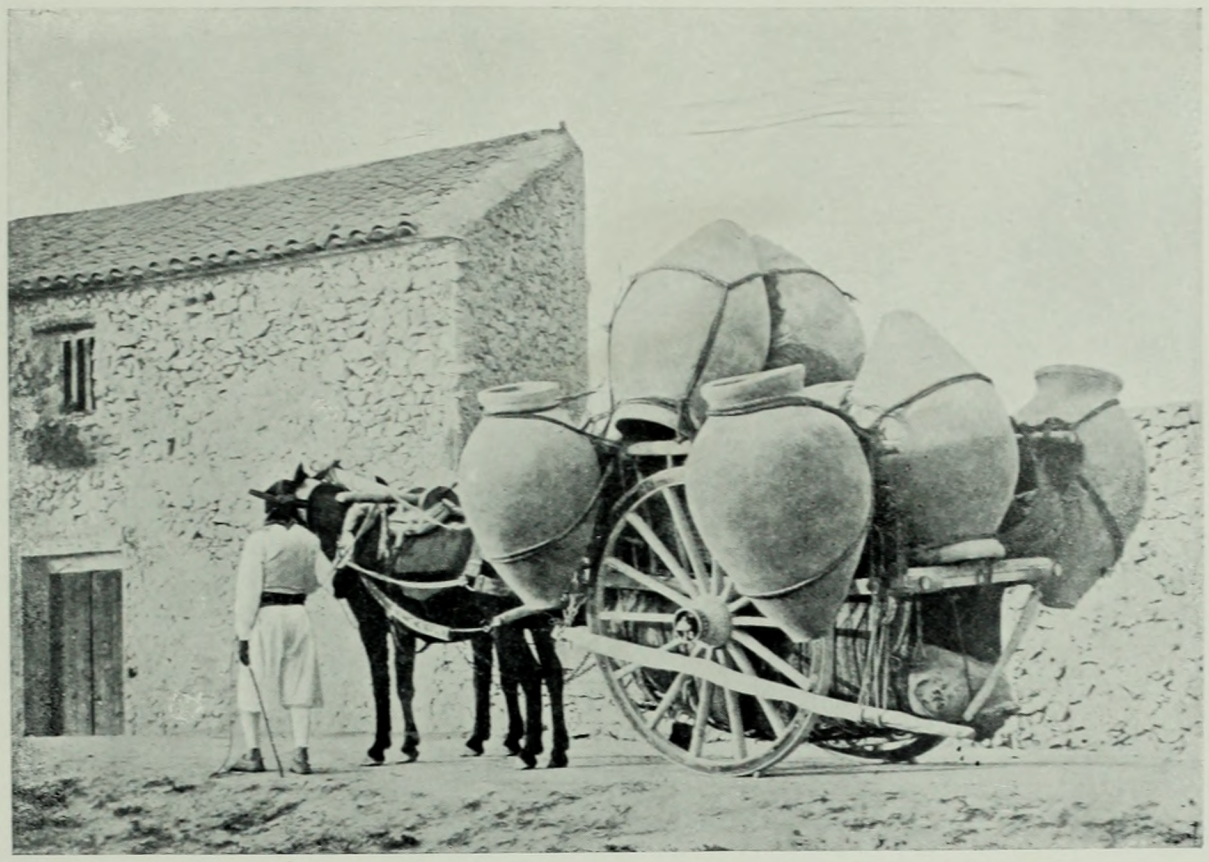
MURCIA. PROCESSION LEAVING THE CHURCH OF JESUS—ST. VERONICA



PILGRIMAGE OF ST. BLAS, MURCIA



THE FAIR, MURCIA



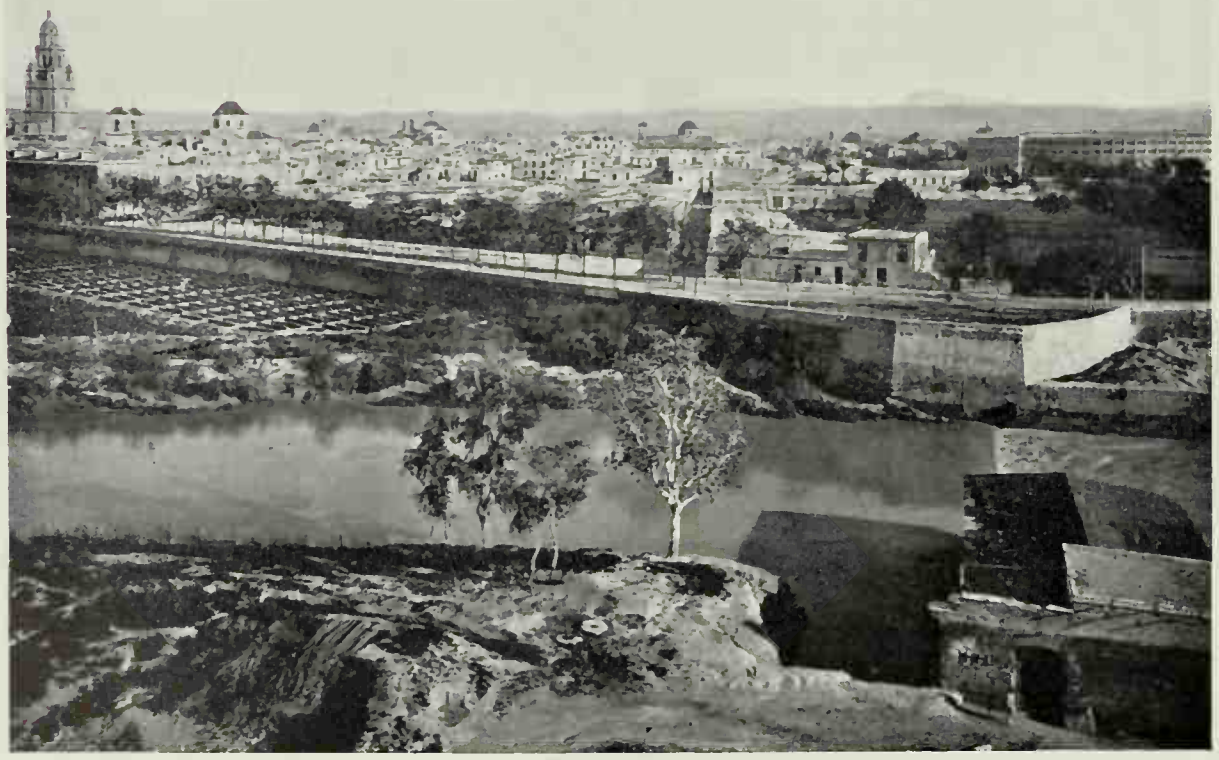
A CART LOADED WITH "TINAJAS," MURCIA



HARVEST TIME, MURCIA



MURCIA



MURCIA



PASEO DEL ARENAL, MURCIA



MURCIA



PLAZA DE SAN PEDRO, MURCIA



THE ARENAL, MURCIA



SCENE IN THE HUERTA, MURCIA



SCENE IN THE HUERTA, MURCIA



CONVENT OF SAN JERONIMO, ENVIRONS OF MURCIA



SCENE IN THE HUERTA, MURCIA



PLAZA DE SANTO DOMINGO ON MARKET DAY, MURCIA



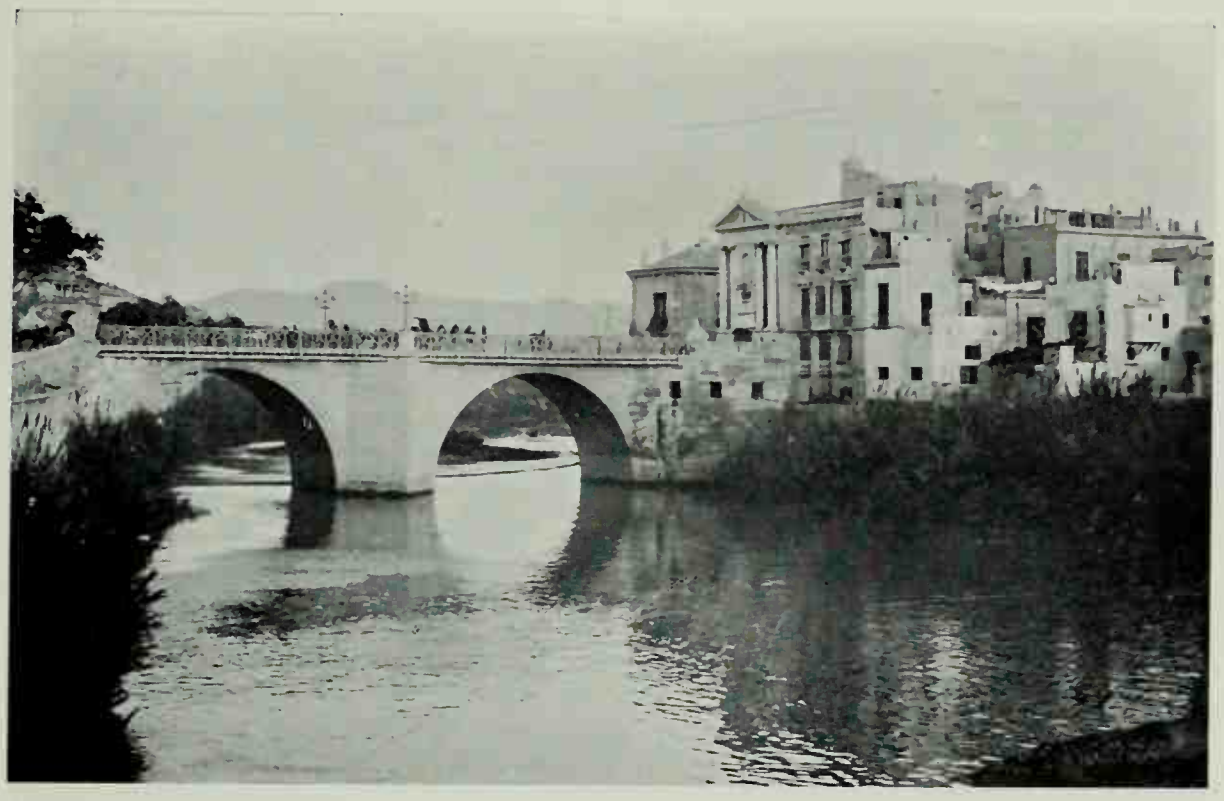
THE MARKET-PLACE, MURCIA



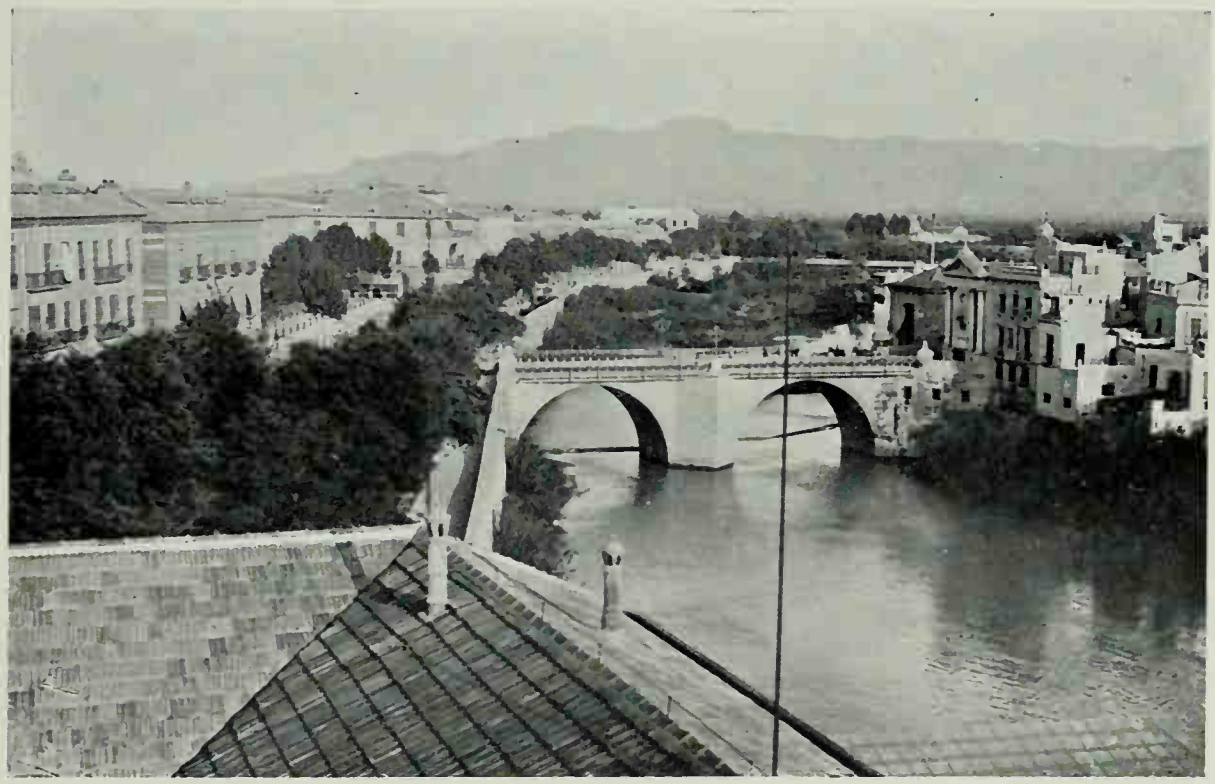
THE RIVER SEGURA AND BRIDGE, MURCIA



BRIDGE OVER THE RIVER SEGURA, MURCIA



THE OLD BRIDGE, MURCIA



THE RIVER SEGURA, MURCIA



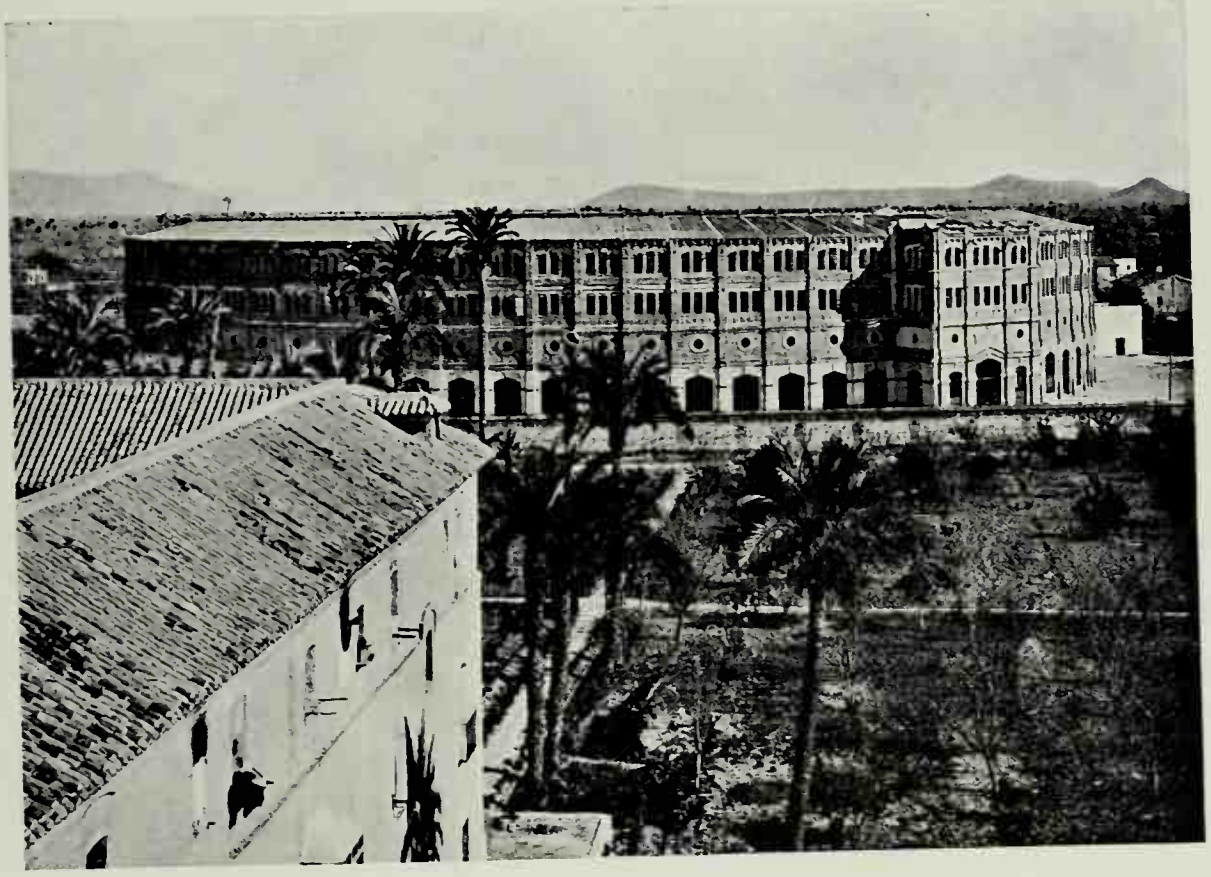
SANCTUARY OF FUENSANTA, ENVIRONS OF MURCIA



SANCTUARY OF FUENSANTA, ENVIRONS OF MURCIA



TEATRO DE ROMEA, MURCIA



THE BULL-RING, MURCIA



RUINS OF THE ARAB BATHS, MURCIA



CASTLE OF MONTEAGUDO, MURCIA



HERMITAGE OF THE FUENSANTA, MURCIA



CONVENT OF SAN GERÓNIMO, MURCIA



SAN BARTOLOMÉ, MURCIA



CHURCH OF SANTO DOMINGO, MURCIA



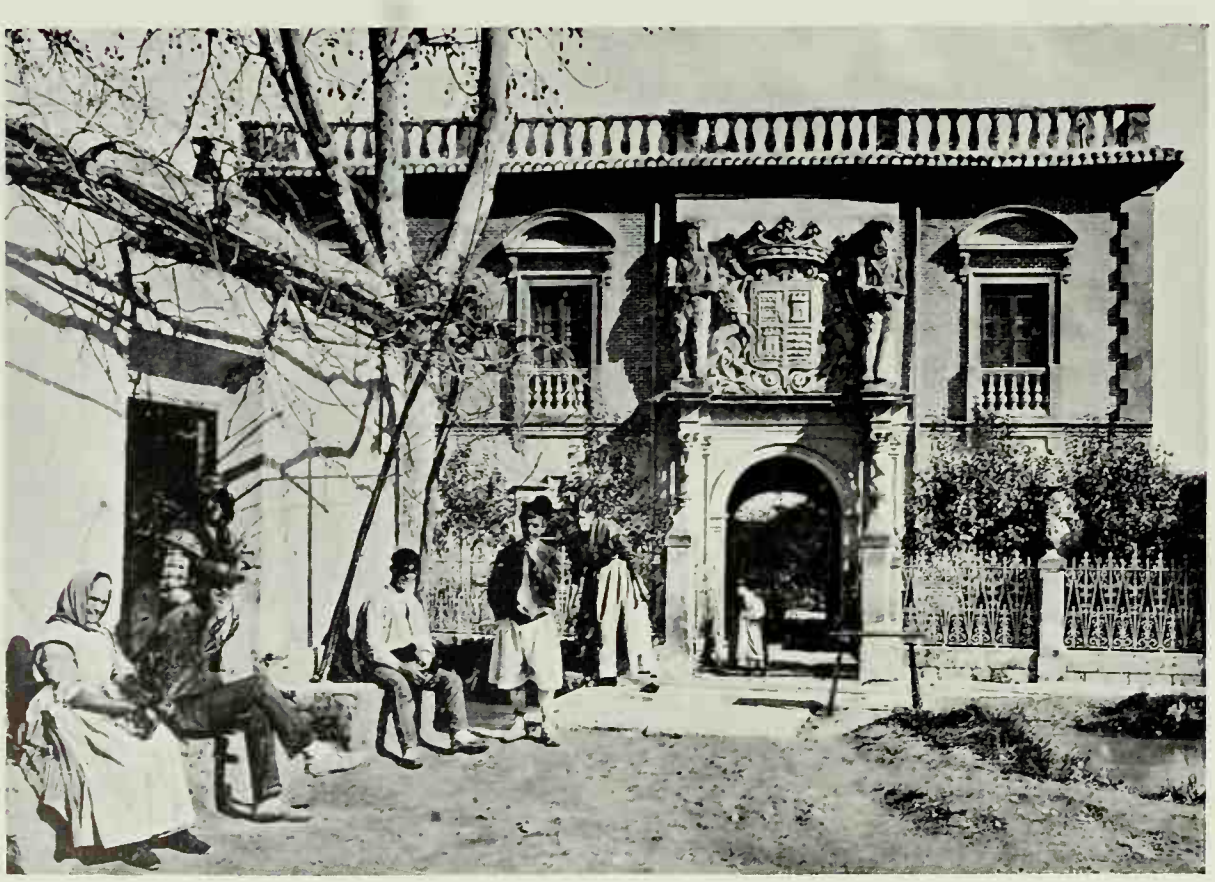
THE FAIR, MURCIA



THE FAIR, MURCIA



VIEW OF THE GLORIETA, MURCIA



HOUSE OF LAS BOMBAS, MURCIA



HOUSE IN THE CALLE JABONERIA, MURCIA



HOUSE OF THE PAINTER VILLASIS, MURCIA



FAÇADE OF THE CONVENT DE LA MISERICORDIA, MURCIA



A BALCONY IN THE CALLE TRAPERIA, MURCIA



VIEW OF THE HUERTA DE LOS CAPUCHINOS,
ENVIRONS OF MURCIA



THE DATE-GATHERERS, HUERTA DE LOS CAPUCHINOS,
ENVIRONS OF MURCIA



THE HUERTA DE LOS CAPUCHINOS, ENVIRONS OF MURCIA



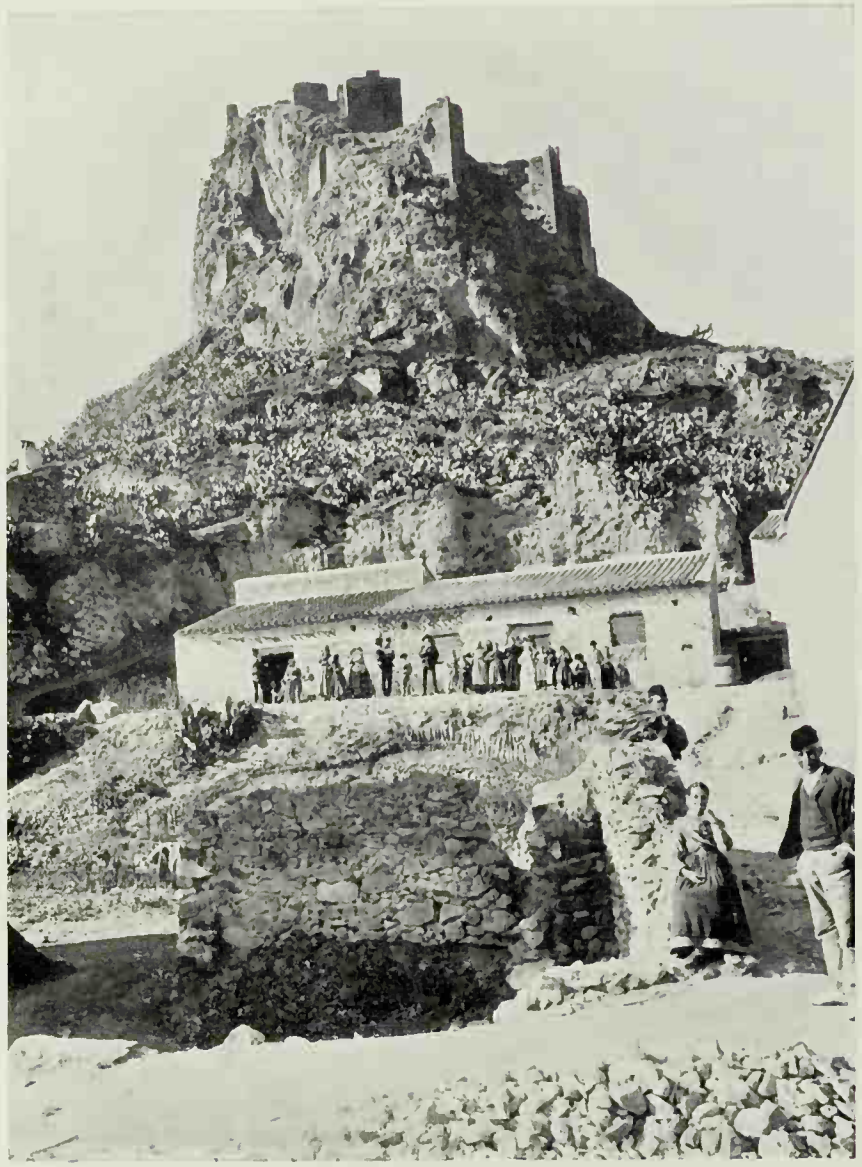
THE HUERTA DE LOS CAPUCHINOS, ENVIRONS OF MURCIA



CALLE DEL PUENTE, MURCIA



THE TOWN HALL AND LIBRARY, MURCIA



CASTLE OF MONTEAGUDO, ENVIRONS OF MURCIA



ROMAN ALTAR DEDICATED TO PEACE, FOUND IN CARTAGENA AND MOVED IN 1594 TO THE PALACE OF THE MARQUÉS DE ESPINARDO, MURCIA



PLAZA DE SANTA ISABEL, MURCIA



THE EPISCOPAL PALACE, MURCIA



THE RIVER SEGURA, ORIHUELA



GENERAL VIEW FROM THE PUERTA DE MURCIA, ORIHUELA



GENERAL VIEW OF LORCA



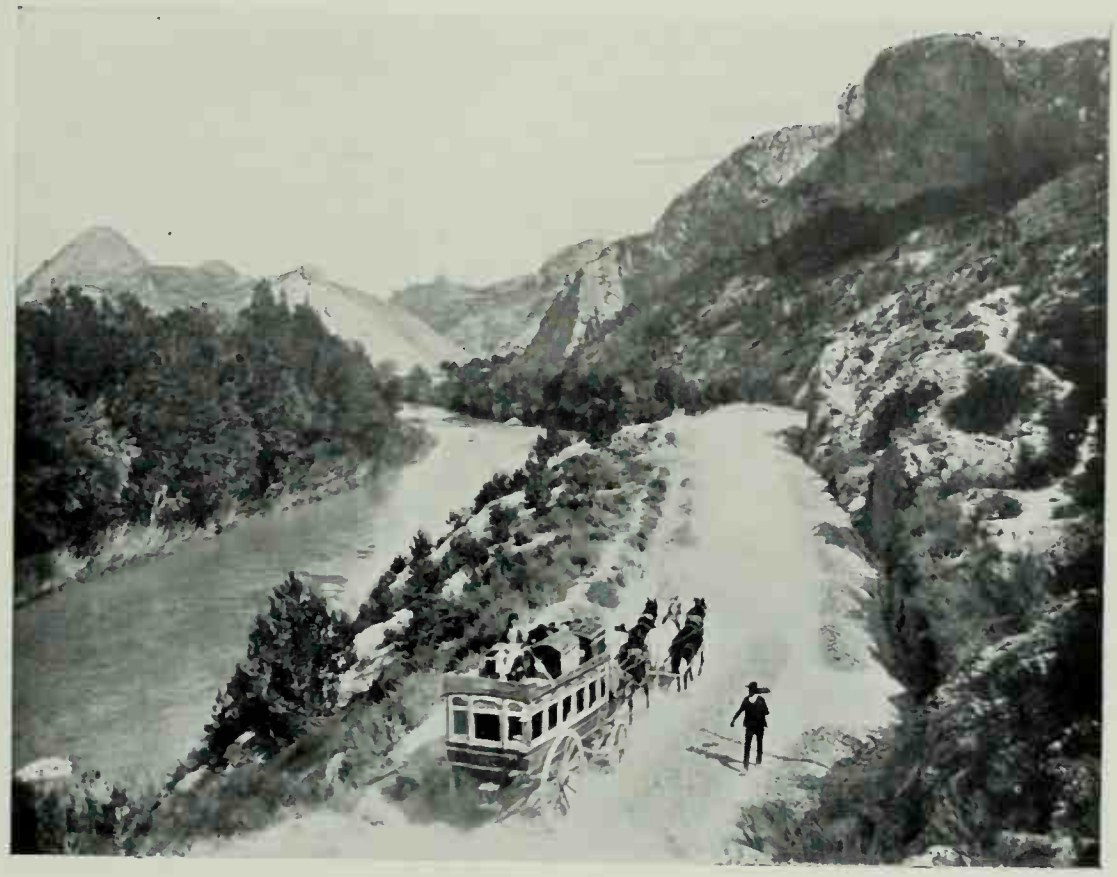
VIEW OF LORCA FROM THE STATION



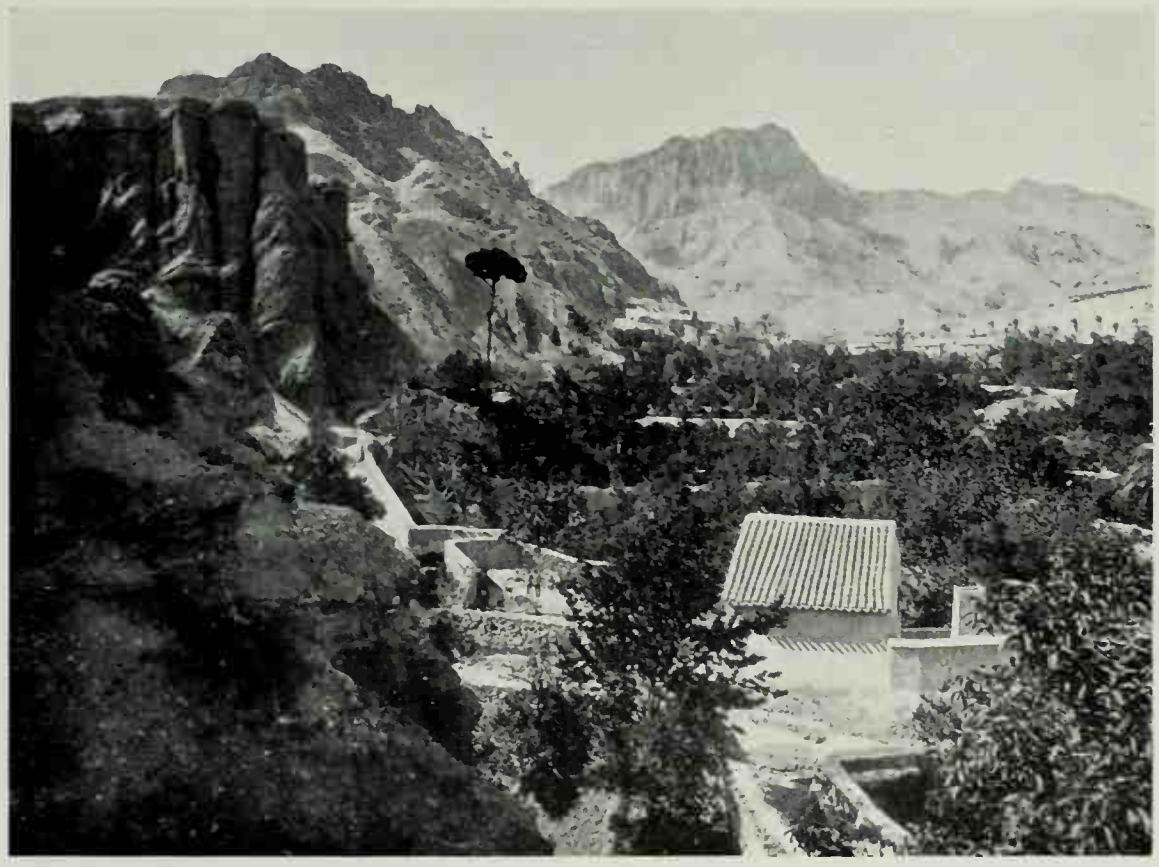
THE LOVERS' LEAP, ARCHENA (A WATERING-PLACE NEAR MURCIA)



THE BATHS, FROM LA SIERRA DE VERDELENA, ARCHENA



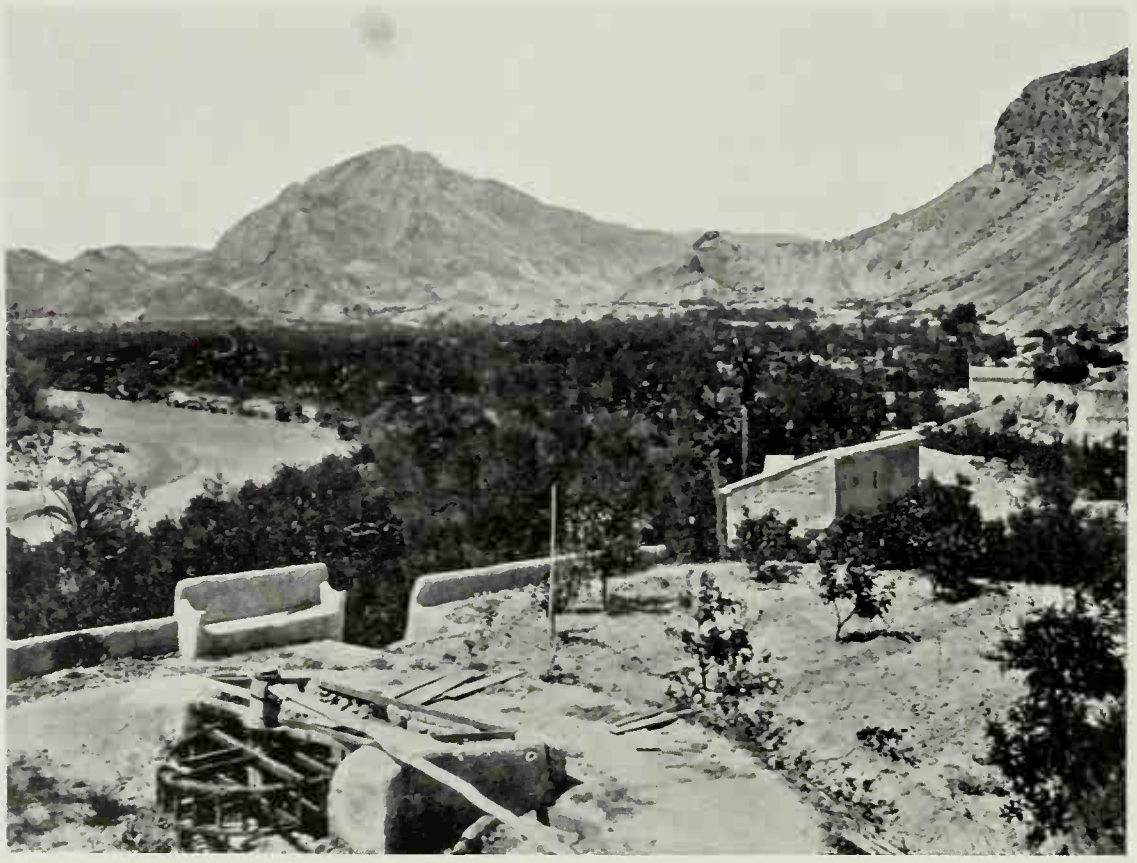
THE CARRETERA AND RIVER SEGURA, ARCHENA



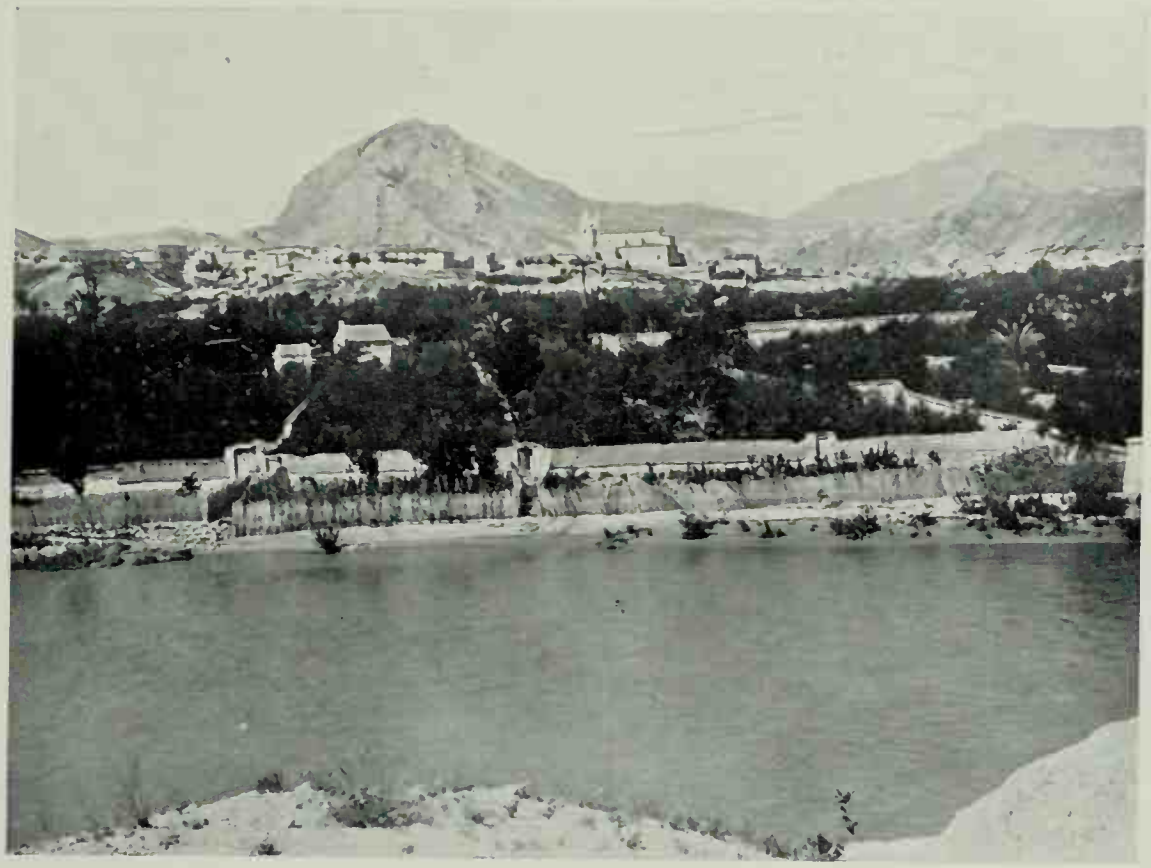
VILLAGE OF OJOS AND MOUNTAINS, ENVIRONS OF ARCHENA



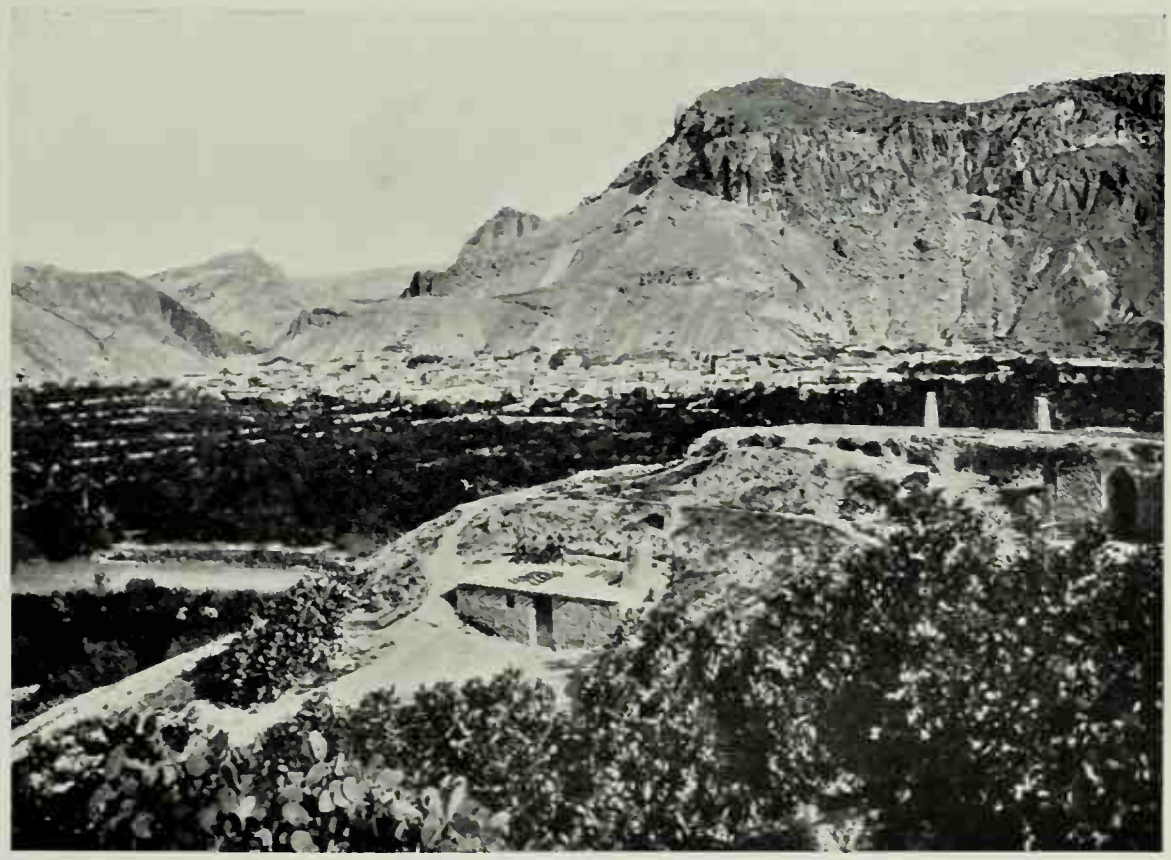
THE ESTABLISHMENT FROM THE WEST, ARCHENA



VILLAGE AND GARDENS OF ULEA (EAST SIDE), ENVIRONS OF ARCHENA



VILLANUEVA, ENVIRONS OF ARCHENA (WATERING-PLACE NEAR MURCIA)



VILLAGE AND GARDENS OF ULEA (ENVIRONS OF ARCHENA)

exquisite skill and accuracy. The Velez chapel is one of the numerous Spanish eighth wonders of the world. It was evidently modelled on the Constable's chapel at Burgos, and is a superb example of decorative architecture, though in parts, says Amador de los Rios, it evidences the painful caprices of a powerful art in its decline. No small measure of admiration is due to the sacristy, occupying the centre of the graceful steeple with its panelling and lockers, almost as sumptuous as those of the Cartuja at Granada.



GENERAL VIEW OF CARTAGENA

Cartagena though much older, as we have seen, than Murcia, possesses fewer monuments of antiquity, though it may be said to retain the military character first impressed upon it by Hasdrubal. This is the great arsenal and one of the strongest fortresses of Spain. Its spacious land-locked harbour is well defended by forts and batteries, mounting the heaviest guns. The capture, without the firing of a shot, of this great stronghold by the Intransigentes, or Communists, in 1873, led to the most determined attempt to subvert existing society Europe has witnessed since the Paris Commune. The revolutionaries disposed also of five warships lying in the harbour. Well provided with means of defence, the garrison offered a desperate and well-nigh successful resistance to the government forces. The Carlists, oddly enough, attempted a diversion in their favour from the north, and the besiegers' guns were more than once silenced by the heavy ordnance of the forts. Chance favoured the assailants, however. An explosion destroyed one of the warships, and another

similar catastrophe killed hundreds of the inhabitants. The revolutionary Junta, meanwhile, was torn by divided counsels. Castelar came from Madrid and re-animated the attack. There were those among the Intransigentes who wished to emulate Numantia, and to offer themselves and the whole city as a blazing hecatomb. Before this heroic resolution could be executed, the govern-ment troops forced their way in, the leaders escaped by sea to Algeria, and the revolution was at an end. These stirring memories may well occupy the attention of the visitor to Cartagena, for monuments of interest it has none.



AGUILAS, THE PORT OF ALMERIA



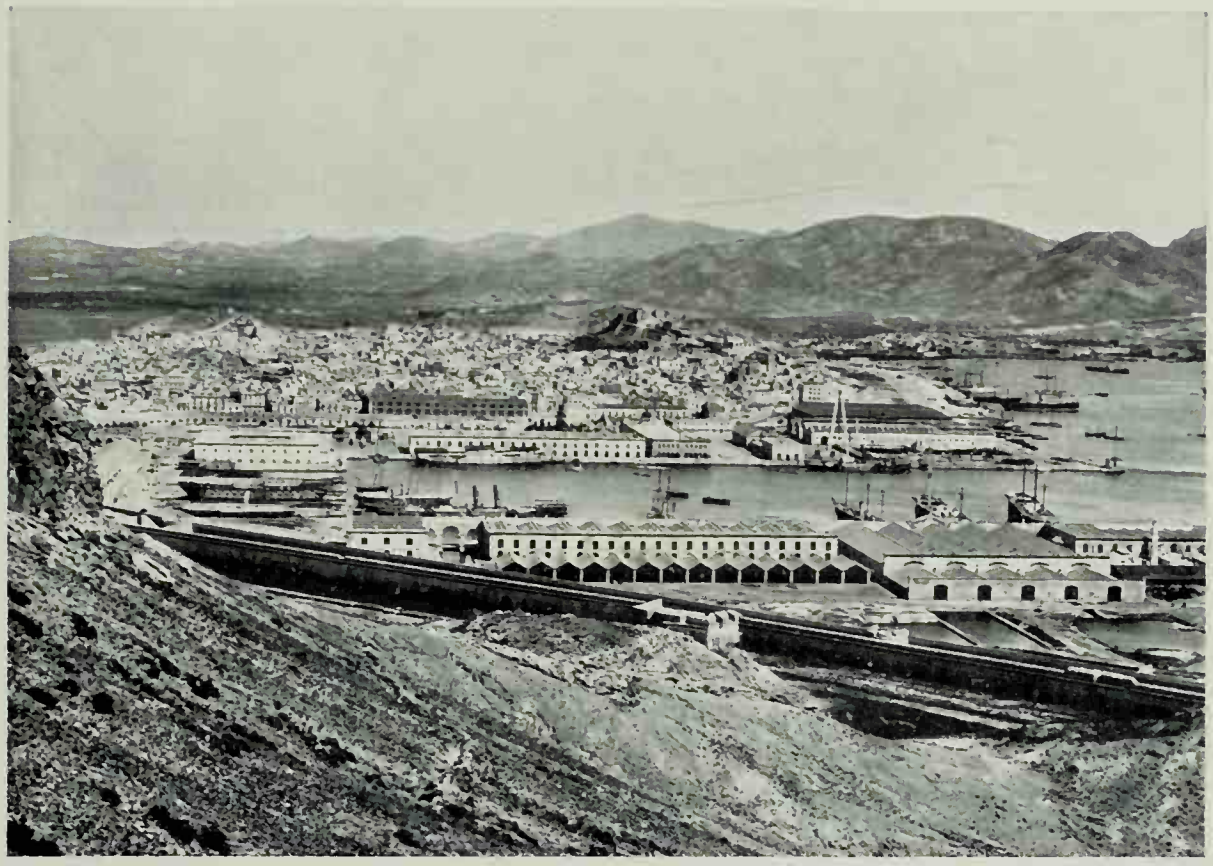
THE CASTLE AND HARBOUR, AGUILAS



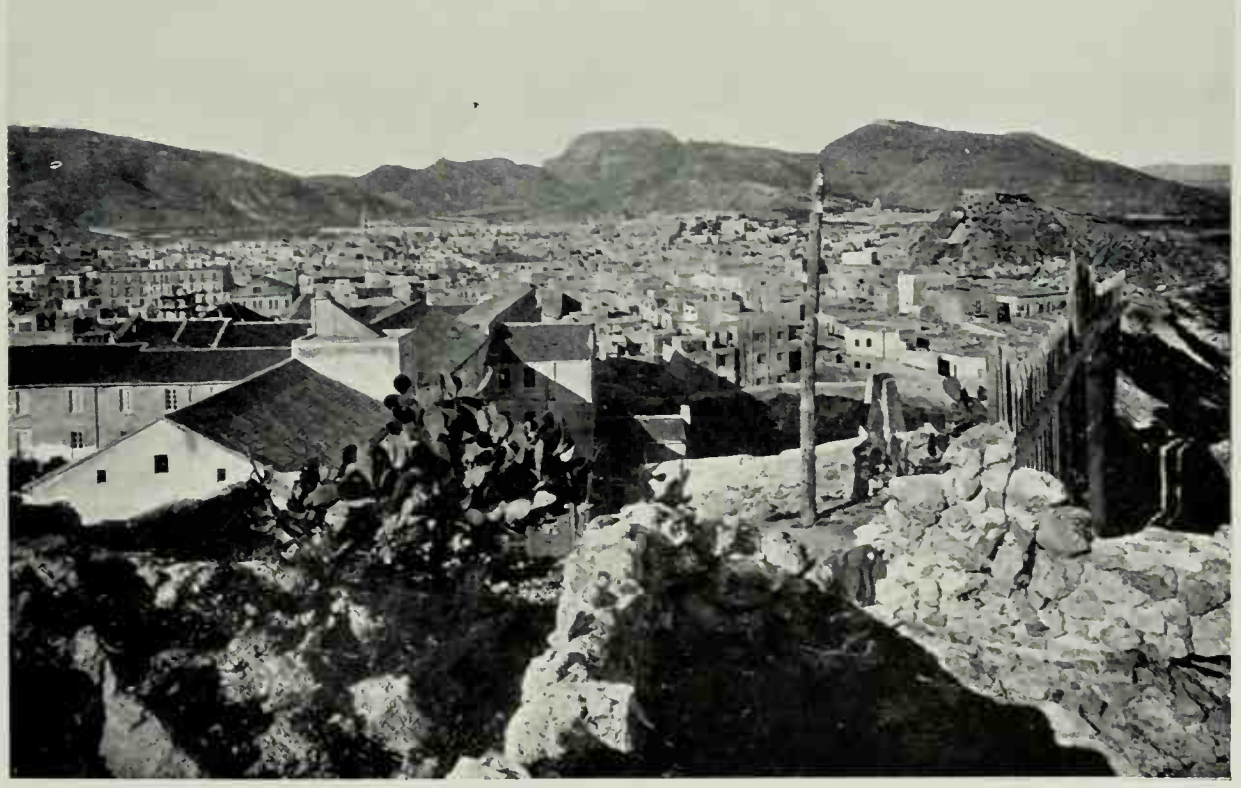
VIEW FROM ST. JOSEPH'S MILL, CARTAGENA



A PARTIAL VIEW OF CARTAGENA



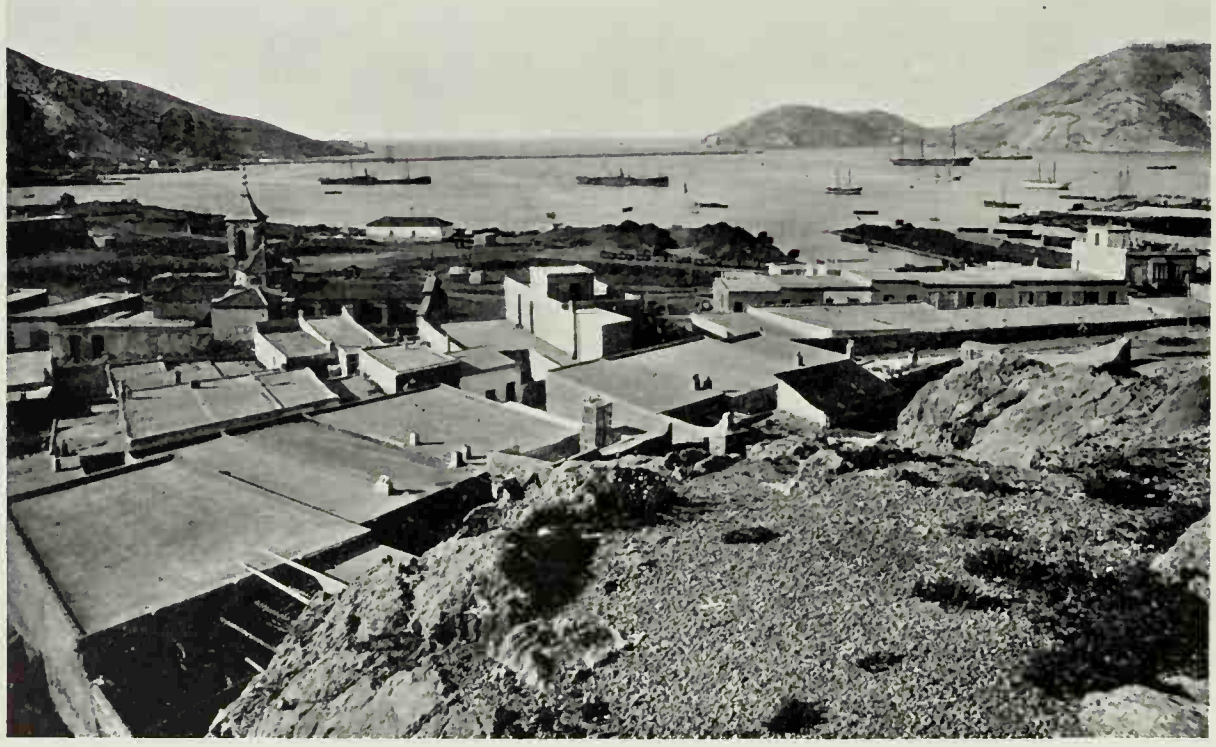
VIEW FROM THE FORT OF ATALAYA, CARTAGENA



VIEW FROM ST. JOSEPH'S MILL, CARTAGENA



VIEW TAKEN FROM THE HIGH ROAD, CARTAGENA



SANTA LUCIA AND THE HARBOUR, CARTAGENA



ENTRANCE TO THE HARBOUR, CARTAGENA (TAKEN FROM TRINCABATIJOS)



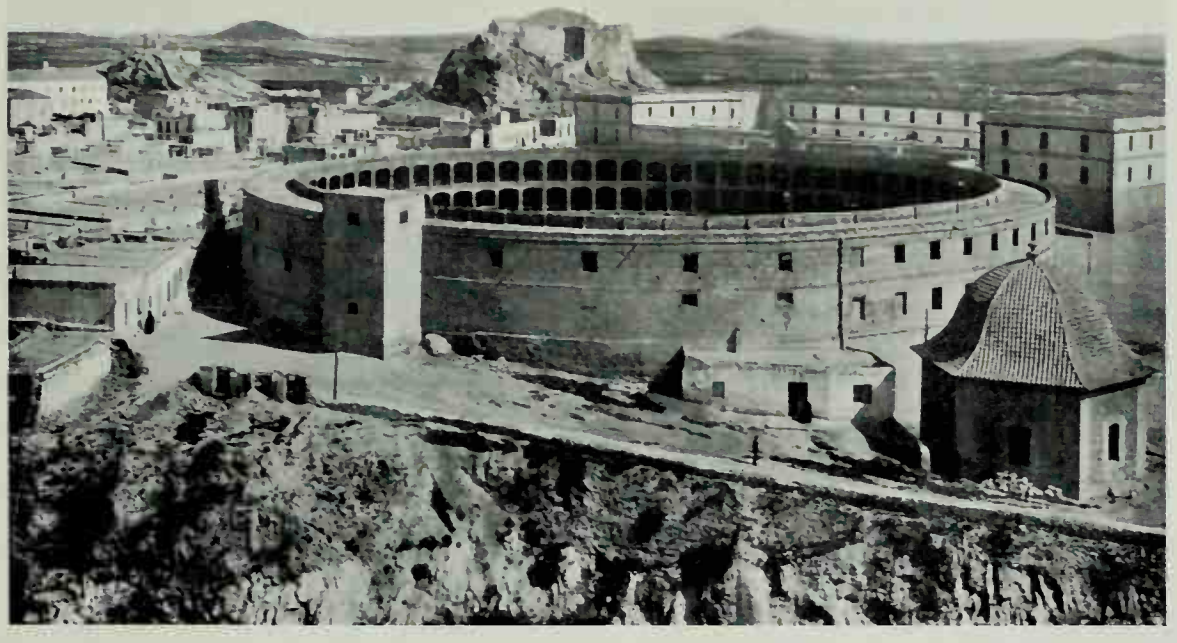
GENERAL VIEW OF THE PORT, CARTAGENA



PUERTA DE MURCIA, CARTAGENA



PLAZA DE LAS MONJAS, CARTAGENA



THE BULL-RING, CARTAGENA



PUERTA DEL MAR, CARTAGENA

THE BALEARIC ISLES

THE Balearic Archipelago no longer corresponds to the description, "The Forgotten Isles," bestowed upon it by a French writer some score of years ago. It has since then been the subject of a literature at once voluminous, exhaustive, and polyglot: and the isles which compose it are now far better known to English and French folk than the greater part of the Spanish mainland. As a winter resort the Balearics have lately acquired a considerable vogue, and "hiverneurs" certainly owe writers a heavy debt of gratitude for having made known to them these delightful islands.

The name of the archipelago is generally, if not unanimously, said to be derived from the Greek word *Bállo*, "to throw," in allusion to the skill of the aboriginal inhabitants in the use of the sling. These aborigines were probably of Iberian race, and seem to have been hardly superior in development to the very lowest tribes of Africa. They are described by ancient writers as going about entirely nude, as inhabiting caves, and as carrying, each man, three slings—one at the waist, one over the shoulders, one in the hand. Their dexterity with these primitive weapons amazed the more civilised races of the Mediterranean. It did not preserve them from invasion, and after one or two attacks by the Rhodians and Phocæans, the isles were subdued in the sixth century before Christ by the Carthaginians.



A NATIVE OF THE BALEARIC ISLES

Puerto Mahon preserves the name of the famous Punic leader, Mago. The Balearic slingers proved a powerful auxiliary to the Carthaginian arms, and did good service against the Romans. The latter wrested the isles from their rivals, in the second century before Christ. Cæcilius Metellus earning for himself the appellation "Balearicus" and founding the cities of Palma (Palm



A NATIVE OF THE BALEARIC ISLES



GRAND HOTEL AND THEATRE, PALMA, MALLORCA



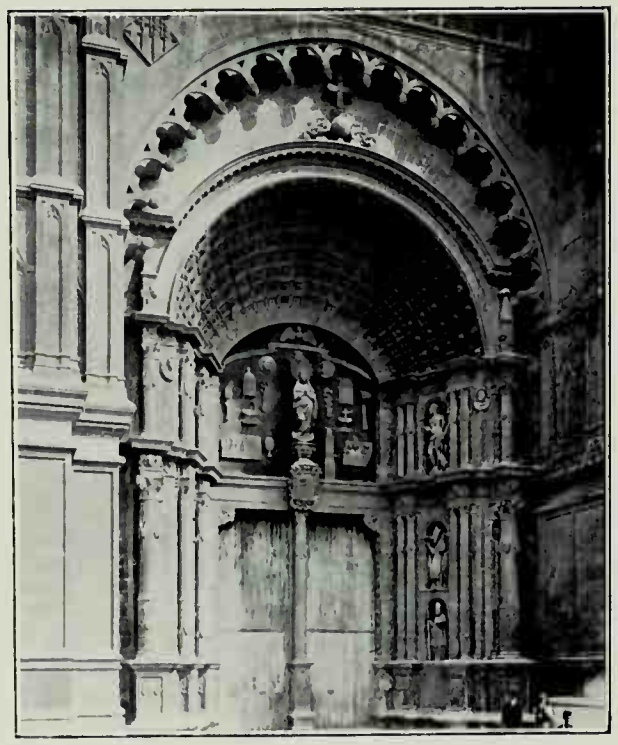
DOOR OF THE CHURCH OF SAN FRANCISCO, PALMA, MALLORCA



GROTTO OF ARTA, MALLORCA



THE COURT, SAN FRANCISCO, PALMA, MALLORCA



WEST PORCH OF THE CATHEDRAL, PALMA, MALLORCA



GRAND HOTEL, PALMA, MALLORCA



GENERAL VIEW OF PALMA, MALLORCA



REAL CLUB DE REGATAS, PALMA, MALLORCA



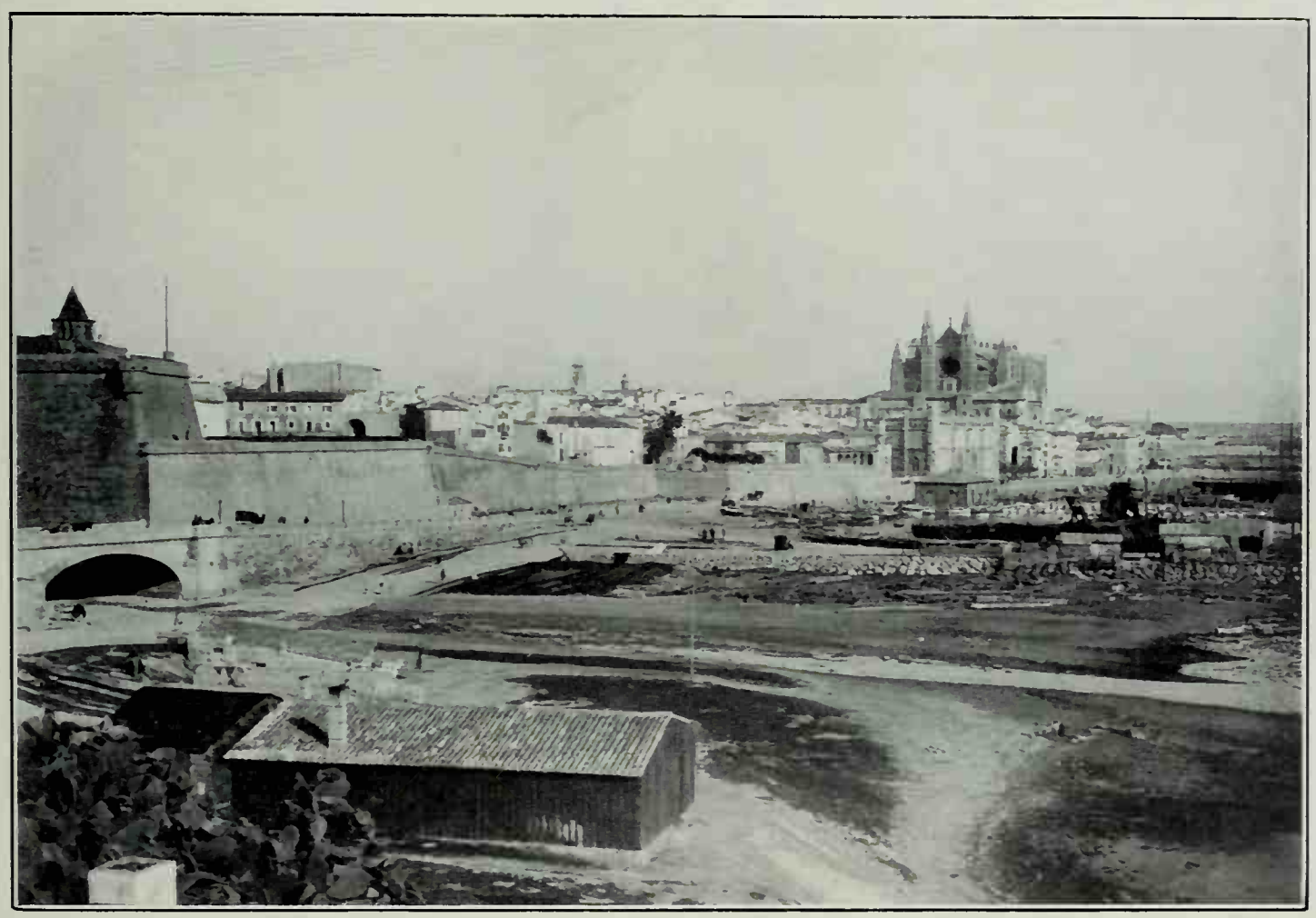
PALACE OF THE ALMUDAINA, PALMA, MALLORCA



WINDMILLS AND ELECTRICAL WORKS, PALMA, MALLORCA

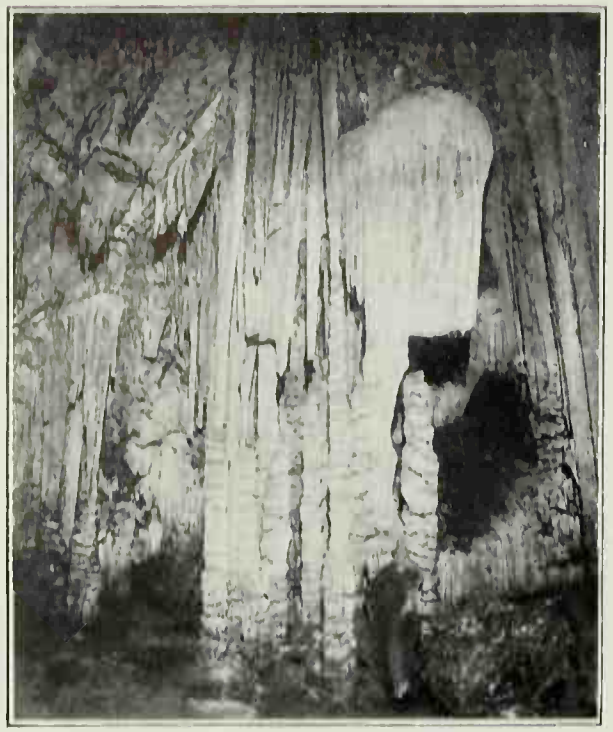
of victory) and Pollentia (Power). The two principal islands were respectively designated Major and Minor, hence the actual names Mallorca (or, as we write it, Majorca) and Menorca (Minorca).

The islands were destined in the succeeding centuries to the sway of many masters. First came the Vandals, to be dispossessed by the Byzantine Romans: later, the Visigoths exercised a nominal sovereignty, to be subverted by the Saracens at the close of the eighth century. The authority of the emir was delegated to a "wali," whose piratical attacks on the neighbouring coasts caused the islands to be regarded with detestation by the Christians



GENERAL VIEW OF PALMA, MALLORCA

of the Mediterranean. Upon the dissolution of the Western Khalifate, the "wali" of Denia, on the mainland, set up an independent kingdom in the Balearics, and brought part of Sardinia beneath his sway. His son was dethroned in 1076, and his dominions absorbed by the emir of Sarakusta (Saragossa). The islands, like the peninsula, fell before the arms of the Almoravides, in whose time took place the famous crusade against the pirates of Mallorca, proclaimed by Pope Paschal II. at the instigation of the republic of Pisa. All Italy contributed men and ships to the expedition, in which the Catalans associated themselves, the Count of Barcelona, Ramon Berenguer III. being commander-in-chief. Ibiza having first been taken, the Christians landed in Mallorca, and laid siege to Palma, which



GROTTO OF ARTA, MALLORCA



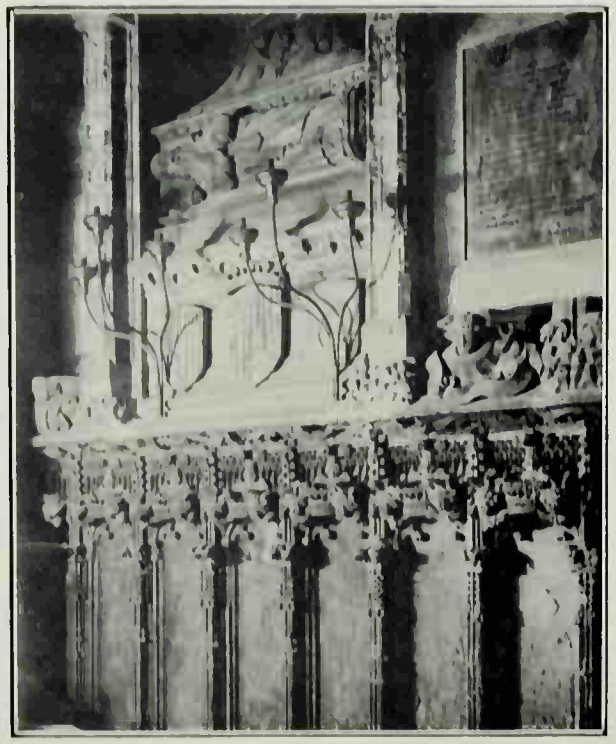
SAN FRANCISCO, PALMA, MALLORCA



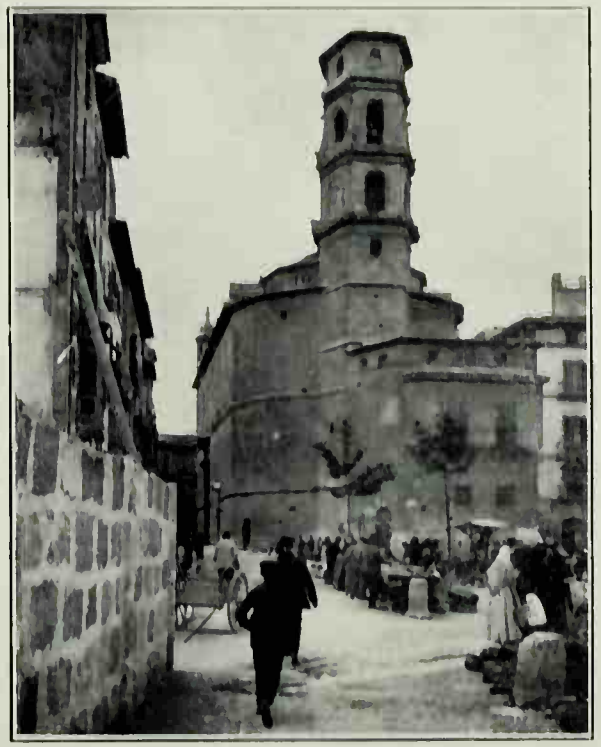
GRAND HOTEL, PALMA, MALLORCA



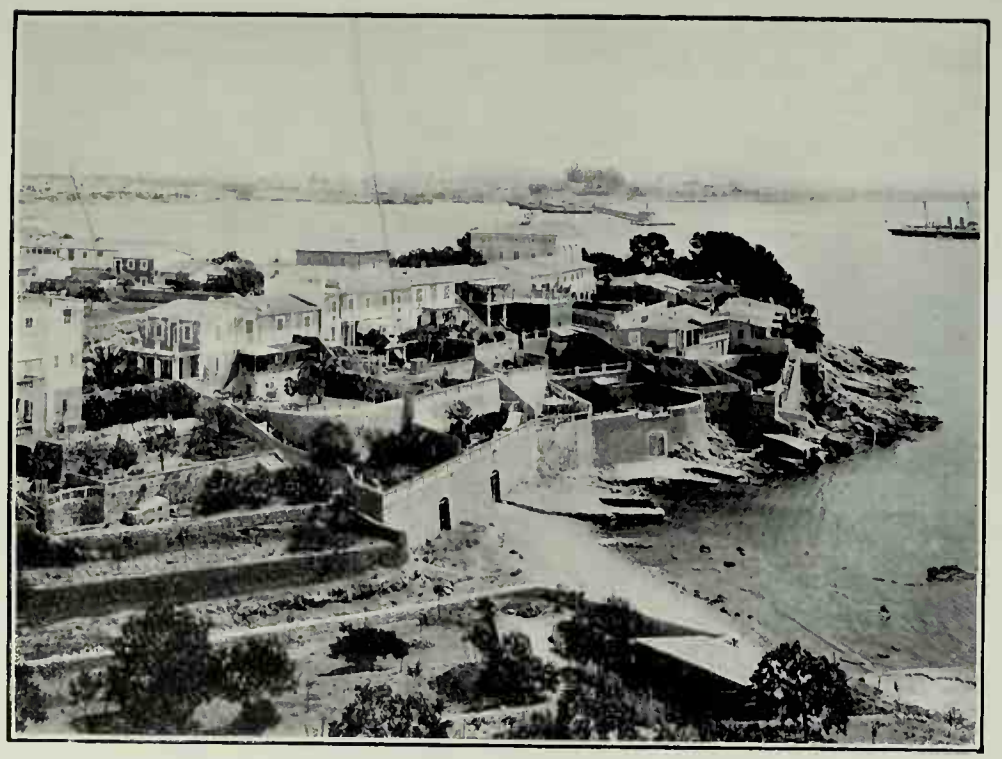
CHAPEL OF CORPUS CRISTI, PALMA CATHEDRAL, MALLORCA



SEPULCHRE OF RAIMUNDO LULL, PALMA CATHEDRAL, MALLORCA



MARKET AND CHURCH OF SAN NICOLÁS, PALMA, MALLORCA



VIEW OF THE BAY, PALMA, MALLORCA



THE ALMUDAINA AND CATHEDRAL, PALMA, MALLORCA



VIEW FROM THE HARBOUR, PALMA, MALLORCA



VIEW FROM THE CATHEDRAL, PALMA, MALLORCA

was taken by storm after a long and obstinate siege (1115). The islands were, however, recovered by the Almoravides, who maintained themselves here against the Almohades till the year 1203—some forty years after their expulsion from the pen-



VIEW OF THE BAY, PALMA, MALLORCA

insula. The reign of their successors was short-lived. Perpetually harassed by the corsairs, the merchants of Barcelona complained to their powerful lord, James I. of Aragon, who was glad of an excuse to add the islands to his dominions. His fleet weighed anchor



PANORAMA OF PALMA, MALLORCA

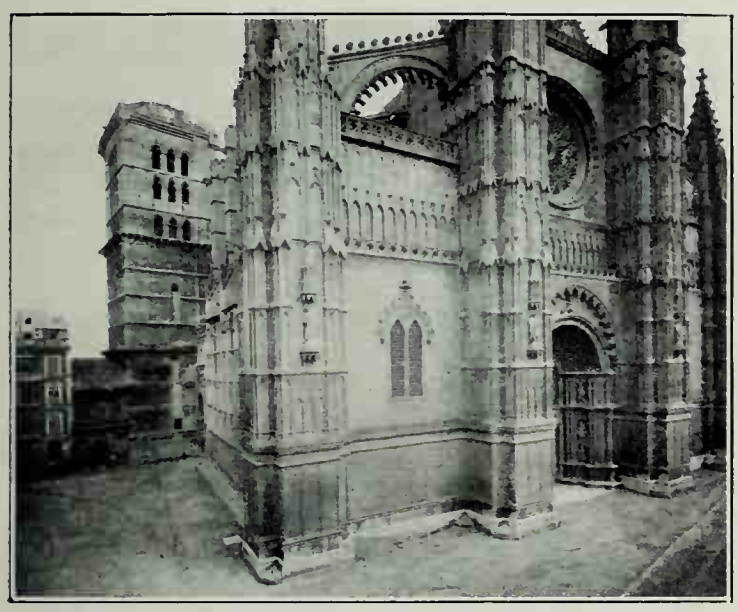
in the port of Salou on September 6, 1229, and soon after entered the harbour of Palomera. The army was disembarked at Santa Ponza, in Mallorca, and the Saracens defeated at Portopi. James laid siege to Palma on October 15, 1229, and took it by assault on December 31, after a display of prodigies of valour on both sides. The



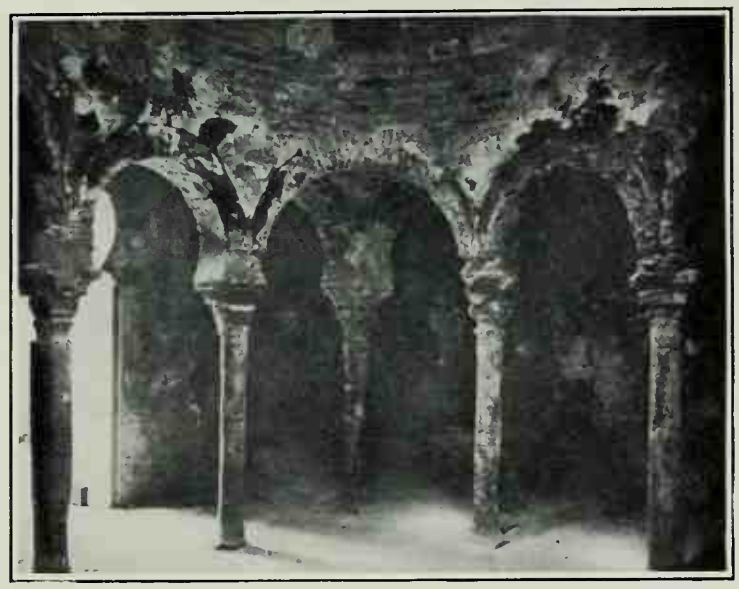
PUERTA DE SANTA MARGARITA, PALMA, MALLORCA



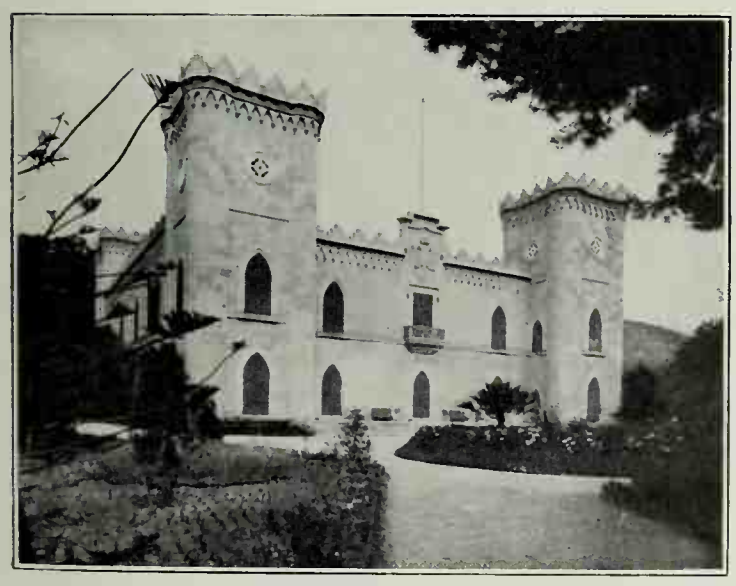
PASEO DEL BORNE, PALMA, MALLORCA



THE CATHEDRAL, PALMA, MALLORCA



MOORISH BATHS, PALMA, MALLORCA



CASTLE OF BENDINAT, MALLORCA



BONANOVA, FROM EL TERRENO, PALMA, MALLORCA



INTERIOR OF SAN FRANCISCO, PALMA, MALLORCA

story of the conquest is one of the most thrilling chapters in the history of the Spanish people.

The conqueror, at his death, bequeathed the Balearics as a separate kingdom (reino de Mallorca) to his second son, James, who was also lord of Roussillon and Cerdagne on the north side of the Pyrences. Having taken sides with the French against his brother of Aragon, this prince saw his dominions torn from him, to be restored only at the peace of Anagni. He was succeeded in 1311 by his son, Sancho, whose nephew, James II., was the last king of Mallorca. He was defeated and slain on the plains of Lluchmayor by his kinsman, Pedro IV. of Aragon, to whose kingdom the archipelago was finally annexed in 1349.

The civil war of the Germania, which broke out in the sixteenth century in the kingdom of Valencia, spread to Mallorca, where it was prosecuted with ferocity and determination on both sides. In 1708 Menorca was captured by the English, in whose possession it remained till 1781. In that year a formidable Spanish and French flotilla, secretly equipped in the port of Cadiz, appeared unexpectedly before the island, where a landing was effected without serious difficulty. The commandant of Puerto Mahon, General Murray, withdrew his slender garrison to Fort San Felipe, where he held out till June in the following year, when he was forced to capitulate with all the honours of war.



GORCH-BLAU, MALLORCA

The island was again held by us from 1793 to 1802. It



VIEW OF THE GORCH-BLAU, MALLORCA



MOORISH BATHS, PALMA, MALLORCA



A FARM-HOUSE, EPOILAS, MALLORCA



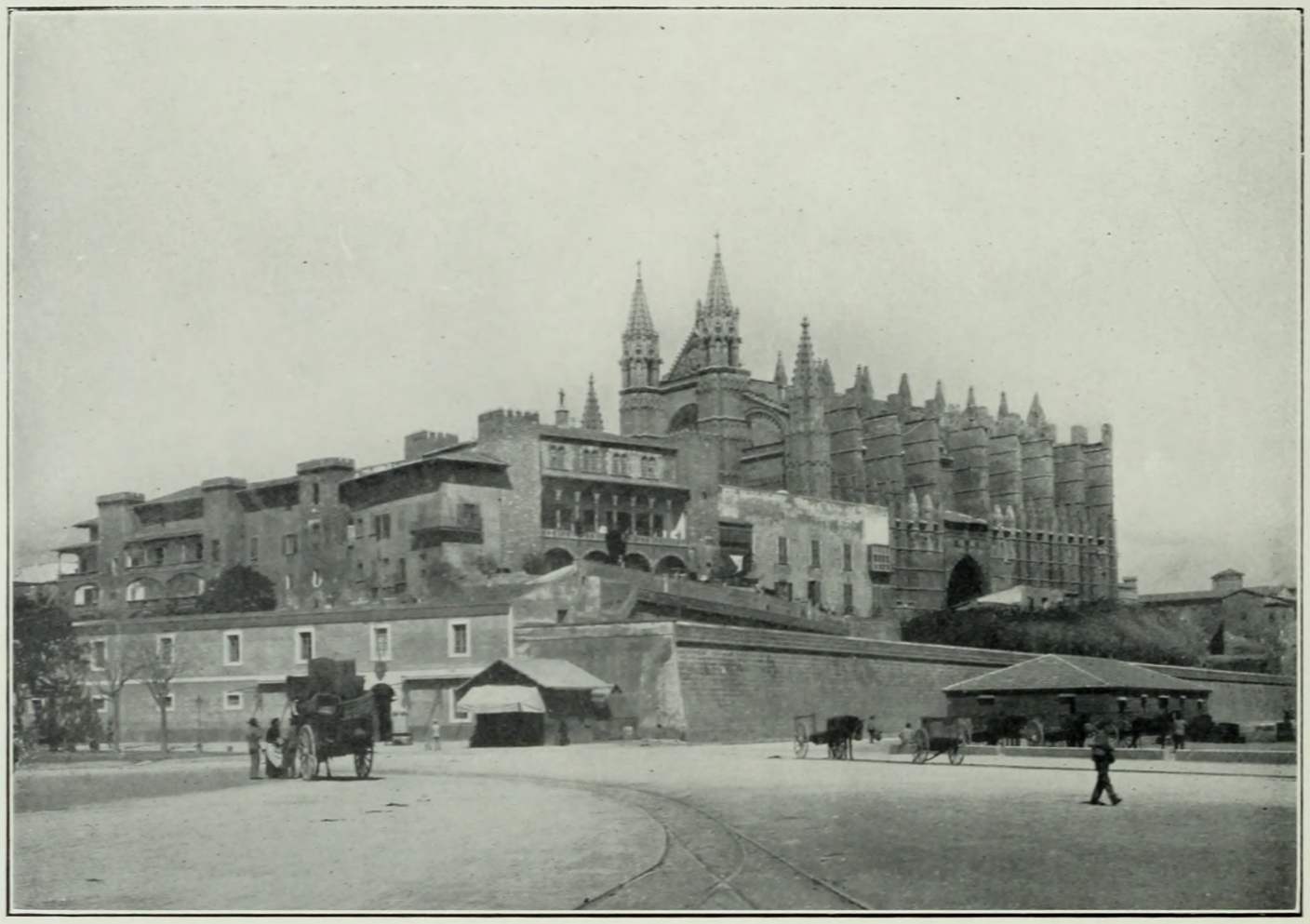
MILLS, PALMA, MALLORCA



THE QUAY, PALMA, MALLORCA

was his failure to succour the garrison in 1769 that caused the unfortunate Admiral Byng to lose his life. The history of the islands, it will have been seen, does not lack incident.

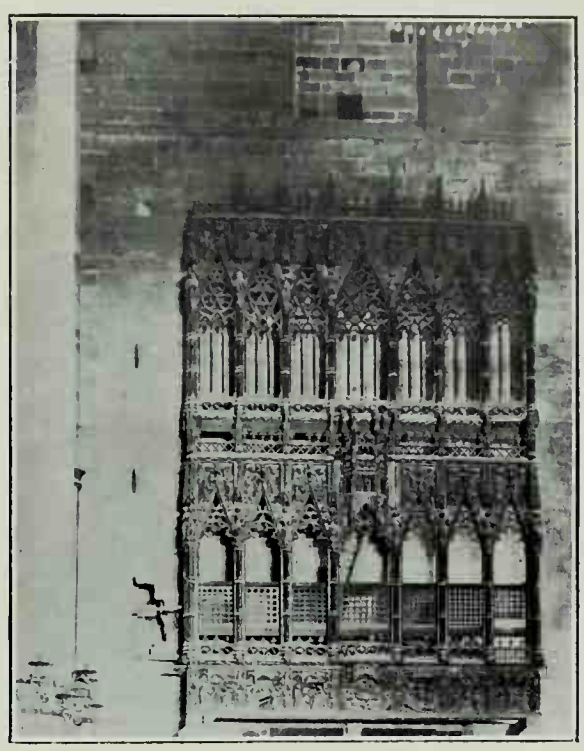
The language of the people is a variety of the Catalan, introduced, as in Valencia, by the Aragonese conquerors.



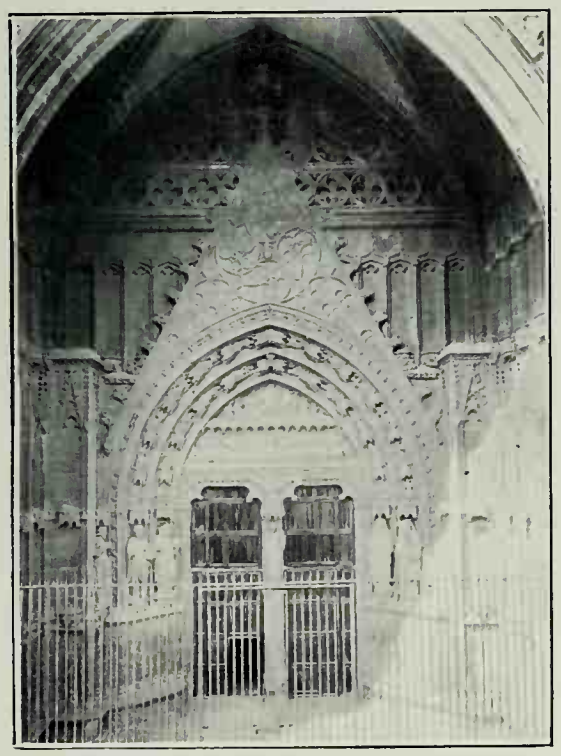
THE CATHEDRAL AND PALACE OF THE ALMUDAINA, PALMA, MALLORCA



WEST PORCH, CHURCH OF SAN FRANCISCO,
PALMA, MALLORCA



GOTHIC ALTAR IN THE CATHEDRAL,
PALMA, MALLORCA



A DOOR IN PALMA CATHEDRAL,
MALLORCA



CHURCH OF NUESTRA SEÑORA, LLUCH,
MALLORCA

PALMA

Palma, the capital of Mallorca and of the whole archipelago, stands at the head of a spacious and beautiful bay which is as much as 9 metres deep against the wharves. The town presents a most picturesque appearance, rising from the water's edge on low hills, and girt with a strong, bastioned wall built by Philip II. The castles of Bellver and San Carlos, and several batteries of modern construction, complete the system of fortifications. In the



PORTO-PI, PALMA, MALLORCA

older streets one comes across quaint and beautiful houses in the late Gothic and plateresque styles, the mansions of the Count of Montenegro, the Marquis of Reguer, &c., the Casa Oleza, and the Casa Sereda. One of the most pleasing and notable buildings in the city is the Lonja, or Exchange, begun in 1426. Charles V., on landing at Palma, was so impressed by this edifice that he inquired eagerly if it belonged to the Church or to the State, and was visibly gratified on hearing that it was a civil building. Its four angles are reinforced by cylindrical towers, terminating in crenellated turrets; the sides are strengthened by tapering pilasters



A NATIVE OF POLLENSA, MALLORCA



GATHERING LEMONS, SOLLER, MALLORCA



MOORISH BATHS, PALMA, MALLORCA



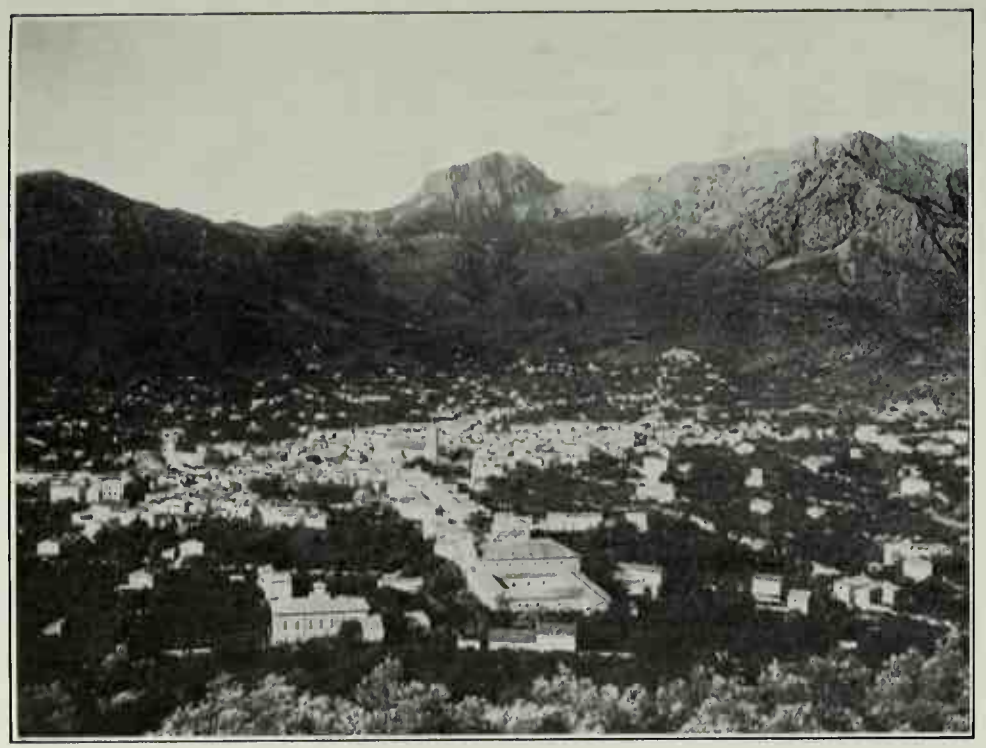
ENTRANCE TO THE GROTTO OF ARTA, MALLORCA

or slender buttresses, which, like the corner towers, rise above the graceful battlemented balustrade running round the summit of the walls. The building is divided horizontally by a finely-moulded cornice. The end walls are pierced by three graceful ogee entrances, the side walls by two long three-light windows with mullions of extreme slimness. The interior forms a single vast chamber with galleries marked off by spirally-fluted columns. The Mallorquins are properly proud of this Exchange, which is one of the most interesting structures of its particular kind in the kingdom.

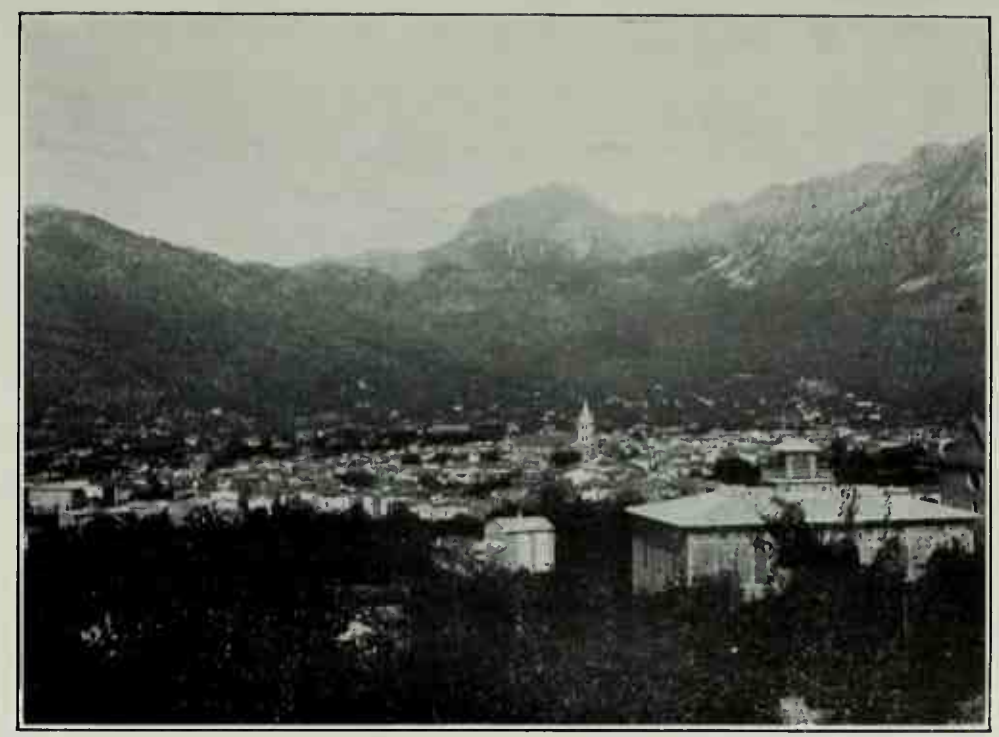


GENERAL VIEW OF PALMA, MALLORCA

The cathedral is also very important. It was begun in the year after the conquest (1230), the presbytery being completed in 1282, but the high altar was not consecrated till 1346 nor the work finally completed till 1599. The cathedral dominates the whole city. It forms a huge parallelogram, with its main entrance, as usual, on the west, its finest façade to the south, and the campanario tower on the north. Its dimensions are: from west door to foot of high altar, 347 feet; width, including chapels, 190 feet; height of nave, 147 feet; height of aisles, 78 feet; height of steeple, 166 feet. The west front is divided into three by square pilasters, and is pierced by a doorway in the Renaissance style, in good taste, only recently completed. The south front, with its serried rank of tapering, pinnacled buttresses, is pierced by the beautiful Puerta del Mirador, a fine example of the florid Gothic, demonstrating the imagination and delicacy of touch possessed by the architect.



GENERAL VIEW OF SOLLER, MALLORCA



GENERAL VIEW OF SOLLER, MALLORCA



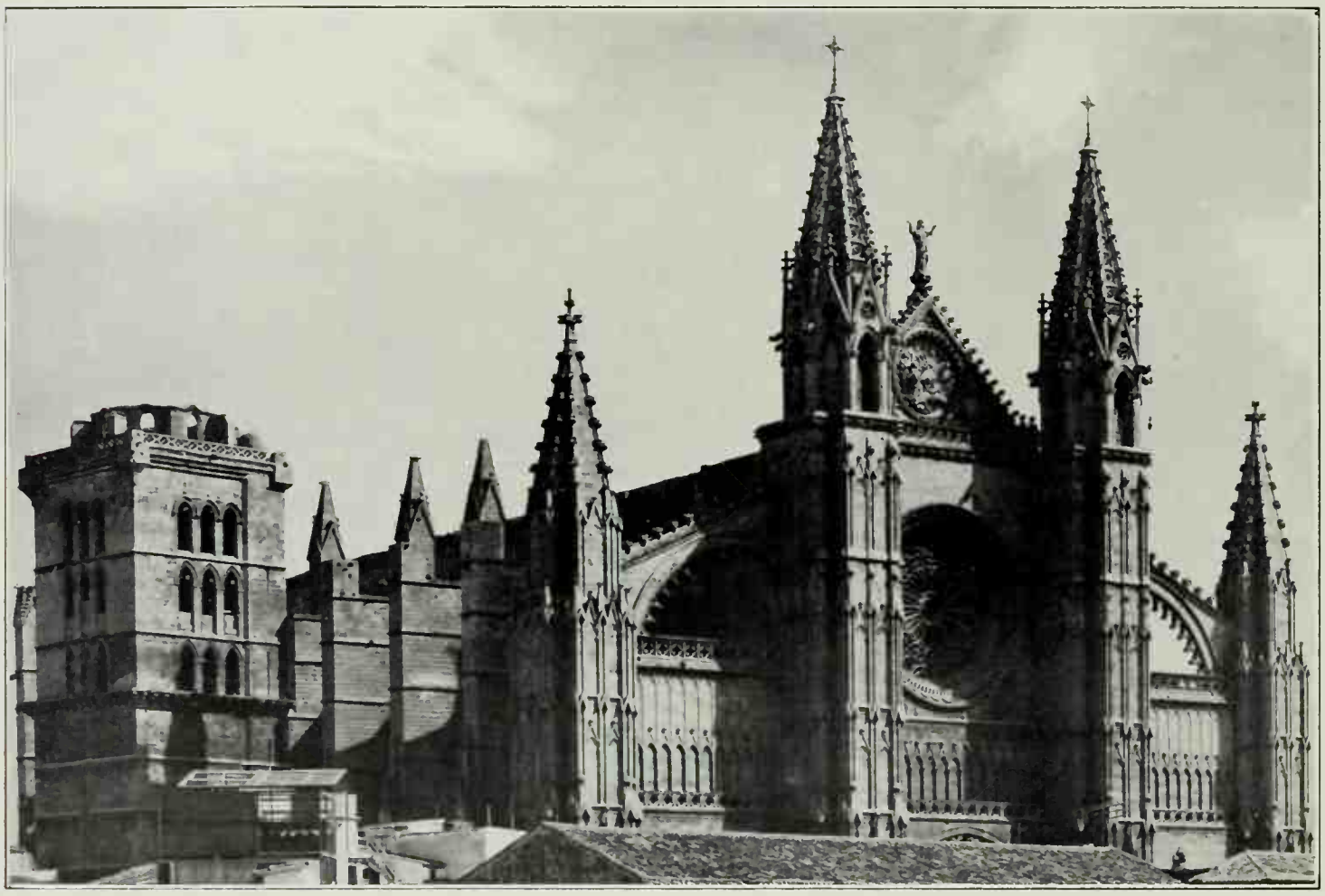
THE RIVER, SOLLER, MALLORCA



GENERAL VIEW OF ALCUDIA, MALLORCA

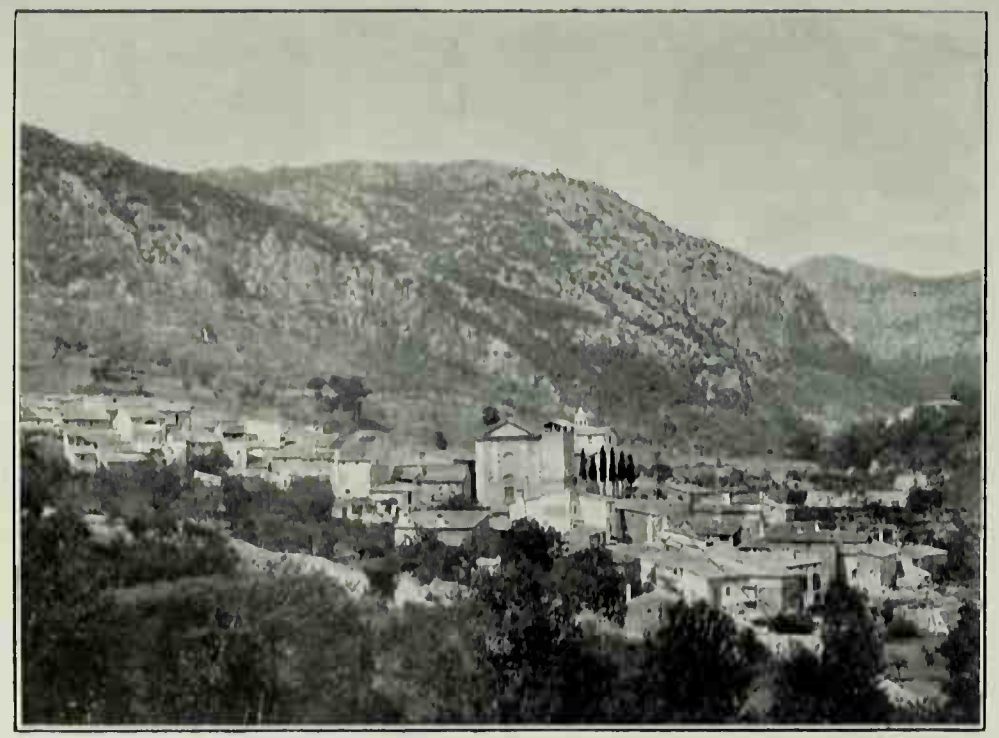
The interior of the church is divided into a nave and aisles, each terminating in a chapel. There is no transept. As a successful solution of this problem of enclosing as much possible space with the least possible stone, the church is absolutely without a rival. If the wealth of decoration demanded by the Gothic style corresponded to the greatness of the general design, the cathedral of Palma would be perhaps the finest on the Mediterranean shore.

The presbytery, or Capilla Mayor, is the oldest part of the fabric, and the most richly decorated. The baroque high altar conceals the original Gothic altar. A "reja" of gilded wood in the purest style separates the chancel from the nave. The gallery running round

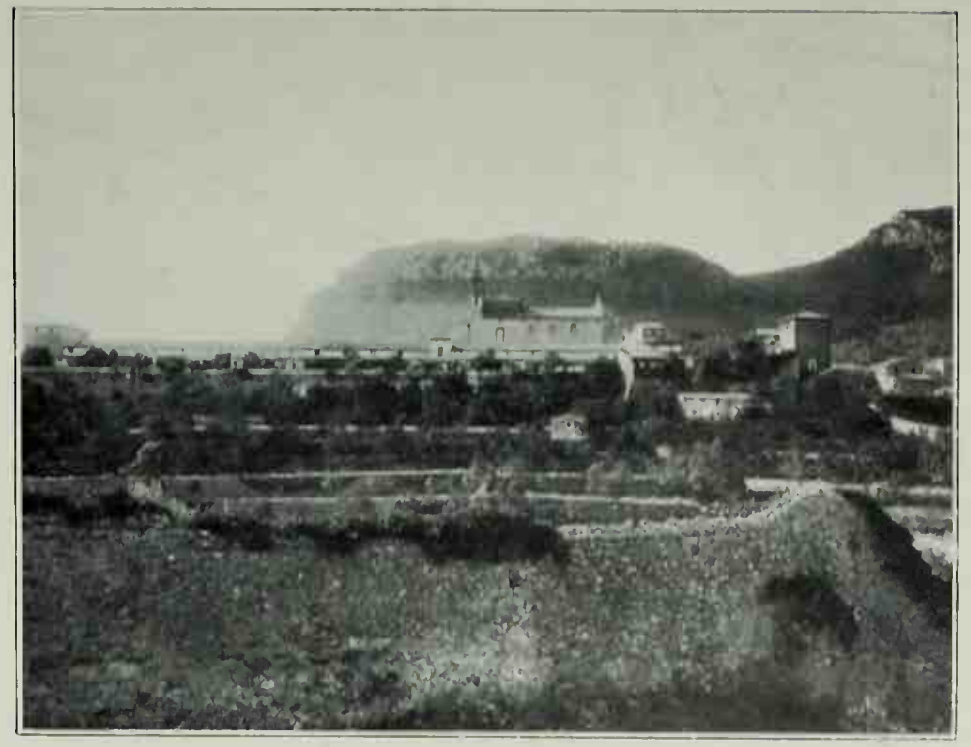


THE CATHEDRAL (UPPER PART), PALMA, MALLORCA

the Capilla Mayor bears evidence of Arabic influence. In the centre of the presbytery is the ugly eighteenth-century sarcophagus of James II. of Mallorca. It bears the following inscription: "Aquí reposa el cadaver de Serenisimo Sr. D. Jaime de Aragon II. rey de Mallorca, que merece la mas pia y laudable memoria en los anales. Faleció el 28 de Mayo de 1311." In the interior of the tomb lies the king, in a robe of ermine. The choir, as usual, blocks the nave; it is a Renaissance work and the carving is good, though of fantastic design. The chapels right and left of the presbytery are handsome and harmonious; the one on the epistle side is comparatively modern; in the other is the tomb of Bishop Torrella, who died in 1266.



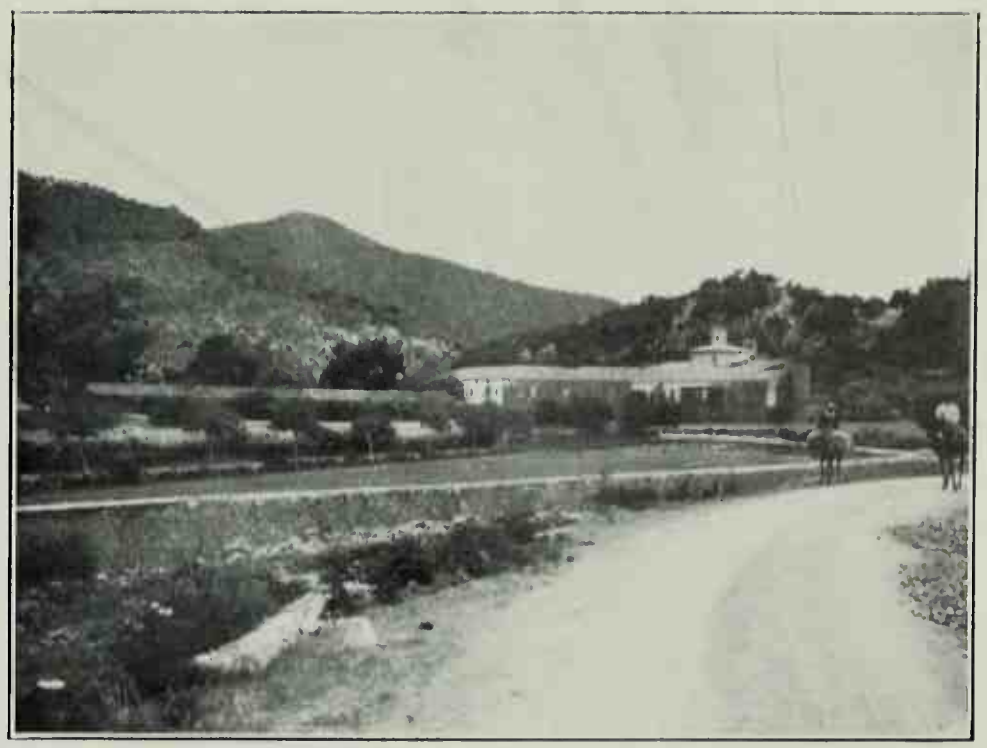
GENERAL VIEW OF VALLDEMOSA, MALLORCA



THE CARTUJA, VALLDEMOSA, MALLORCA



GENERAL VIEW OF LLUCH, MALLORCA



GENERAL VIEW OF LLUCH, MALLORCA

The chapels contain several interesting tombs. Most interesting of these is the monument to the memory of the Marquis de la Romana, the Mallorquin general, who, in concert with the English, succeeded in transporting a corps of Spanish soldiers in the French service from the coast of Denmark to Spain in order to assist in the work of liberation. The figure of Spain which laments his death is a portrait of his wife. From these monuments we raise our eyes to the beautiful rose-windows, five in number, through which light is admitted to the interior, and to the lofty vaults from which hang the escutcheons of the families who contributed towards the cost of building the temple. The fine square Torre de las Campanas is a notable feature of this noble church.

Adjacent to the cathedral is the old Alcazar or Palace of the Almudaina, an imposing pile, oft restored and enlarged, and at present the residence of the captain-general of the



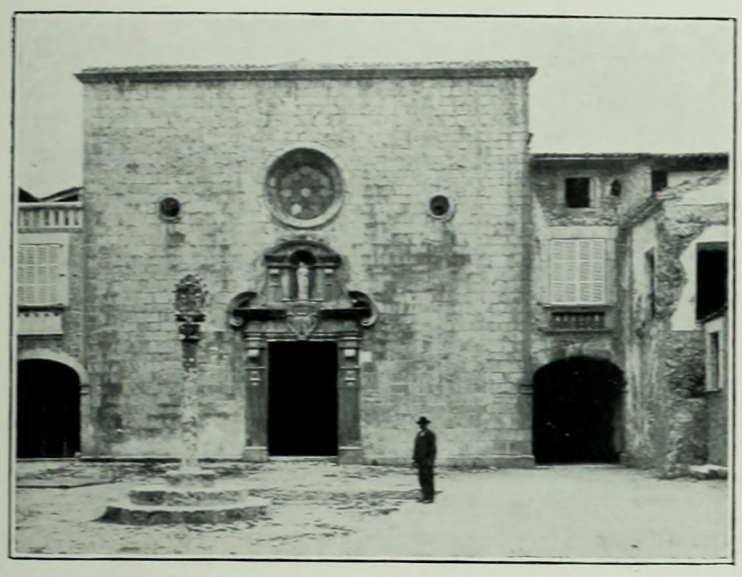
SOLLER, MALLORCA

province. The building is in great part the work of James II., but the foundations are probably Moorish. The interior has been modernised and sadly needs proper restoration.

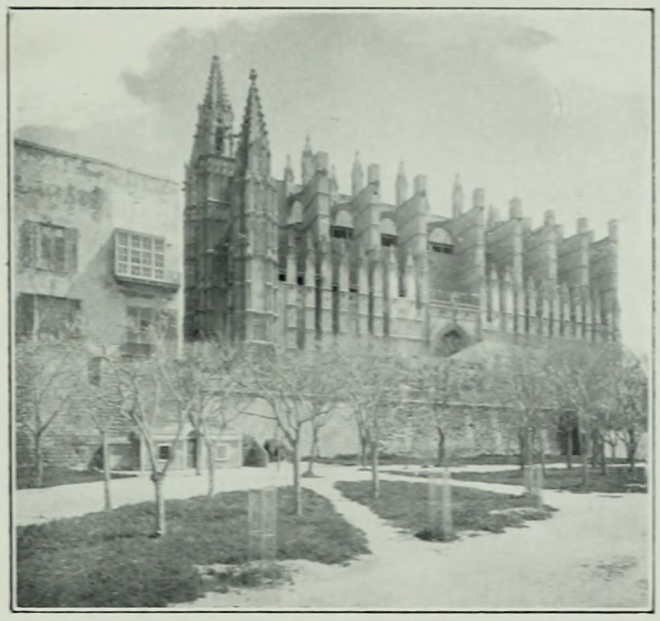
The minor churches of Palma present few features of interest. There remain two noteworthy civil structures. The old Consulado, or tribunal of commerce, adjoins the Lonja, and may be distinguished by a picturesque turret converted into a clock-tower. The Casa Consistorial is a handsome Renaissance structure, with the overhanging eaves characteristic of Moorish and pseudo-Moorish buildings.

North of the Casa Consistorial and passing the church of San Miguel, which occupies the site of a mosque, we reach the Rambla, a spacious tree-lined promenade continued southward under the name of Paseo del Borne to the quays.

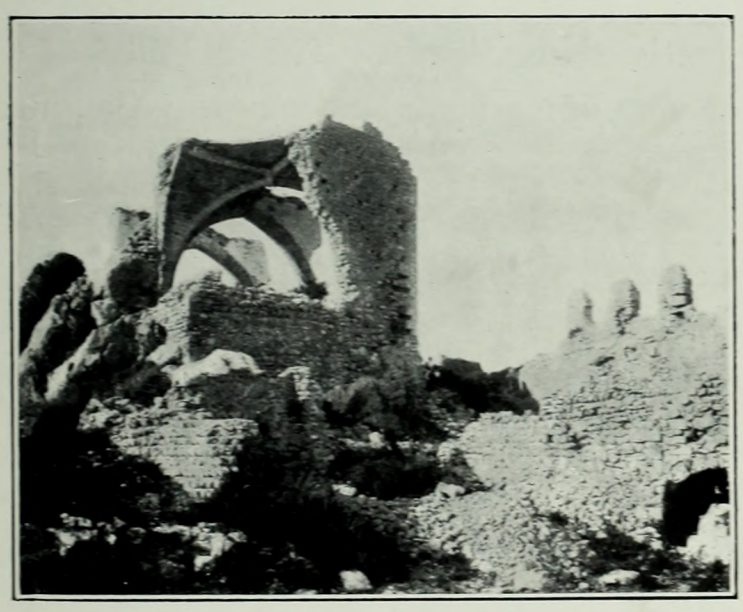
The castle of Bellver, the citadel of Palma, is of most unusual shape. It is circular in outline, and is strengthened by four towers and four turrets springing from the wall; it encloses an open court and a detached keep which rises to a height of 140 metres. There



THE CHURCH OF THE MONASTERY, LLUCH, MALLORCA



THE CATHEDRAL, PALMA, MALLORCA



CASTILLO DEL REY, POLLENSA, MALLORCA



RUINS OF THE TORRE D'EN GAUMÉS, ALAYOR, MALLORCA



SON MARRIOG, MIRAMAR, MALLORCA

are two ditches. Near the entrance to the fortress is a stone commemorating the shooting of the patriotic general, Luis Lacy, by the conservatives in 1821. The rooms are also shown in which were confined Jovellanos, the enlightened minister of Charles IV., and the French astronomer Arago, who was seized by the Mallorquins while engaged in the determination of the meridian. The last king of Mallorca also found a prison here after the defeat of Lluchmayor, and numerous inscriptions on the walls bear witness, as at the Tower of London, to the sad years passed by captives within these dungeons. The picturesque Torre de Pelayres marks the landing-place of James the Conqueror at Portopi. The tract of land between the hill of Bellver and the walls of Palma is swept from time to time by the torrents from the mountains of the interior, which once desolated the city itself, making, it is said, 5000 victims.

Farther round the coast a noble château marks the site of the cottage at Santa Ponsa, where James the Conqueror dined upon landing. "Ben dinat!" (I have dined well!), exclaimed his Grace, and Ben Dinat is the name of the spot and the palace to this day.

An elegant Italian palace in the city is pointed out as the house of the Bonapartes, who emigrated to Corsica in 1411.

"Few cities," remarks Ford, "are more aristocratic than Palma. The nobility of the island consists of the descendants of the nine great families amongst whom the Conqueror partitioned it, and other noble families: they are popularly called 'Butifarras' (large sausages!). This name may also be given to a rich merchant or a vain person: it is very similar to the Italian expression 'pallone.' Amongst the lower classes may still be noticed the 'chuetas' or descendants of the Jews forcibly converted to Christianity. Some of them are very wealthy. At one time they were restricted to a particular locality of the town, but are now permitted to reside where they please. The Hebrew race is held in anything but honour in Palma."



TOWERS IN THE CASTLE OF BELLVER

Among the more distant objectives of excursions from the capital of the island is the museum at Raxá, belonging to the Count of Montenegro. The collection of Roman antiquities is one of the finest in Europe and was begun by a Scottish antiquary, Mr. Gavin



LA CARTUJA, VALLDEMOSA, MALLORCA



THE CARTUJA, VALLDEMOSA, MALLORCA



PUERTA DEL MUELLE, ALCUDIA, MALLORCA



ROAD NEAR SOLLER, BALEARIC ISLANDS



MIRAMAR, MALLORCA

Hamilton, whose estate was purchased by Cardinal Despuig, a native of Mallorca. The statue of Æsculapius, said to be anterior to the Roman Empire, and a bust of Diogenes, found near the Via Appia, are two out of the many intensely interesting treasures of antiquity the museum contains. There is also shown a map, dated 1439, with an inscription to the effect that it was paid for by Amerigo Vespucci, and the ink-stain left by Georges Sand while copying it.

This celebrated "femme de lettres" resided, in company with Chopin, at the Convent of Valldemosa, where she wrote "Spiridion," the work so much ridiculed by Thackeray. The building is no longer a monastic establishment. It contains several pictures of interest, mostly illustrative of local history. Above the door the artist has perpetuated an amusing souvenir of his visit to England and of English Sabbatarianism. Venturing to sketch the Thames from Greenwich Park one Sunday, he is taken to task by a burly official in all the majesty and magnificence of beadledom, while the easel of the astonished Spaniard is surrounded by a crowd of Cockney holiday-makers.

The exquisite villa of Miramar supplied the name for the unfortunate Archduke Maximilian's retreat on the Istrian coast. It is the seat of the Archduke Louis Salvator, of the house of Tuscany, and was built by Ramon Lull in 1276 for the education of the clergy in oriental languages. Lull was the most remarkable man Mallorca has ever produced—unless Napoleon may be considered to have been of Mallorquin stock. Like so many other Spaniards afterwards distinguished for sanctity, he is said to have lived a disorderly youth, from which evil course he was diverted by the sight of a cancer in his mistress's breast. This particularly stupid story is related to account (and most lamely) for many other conversions. Lull's great idea was to convert the Jews and Mohammedans to the Christian faith by means of argument, and to that end he laboured to promote a knowledge of oriental tongues among the priesthood. He was the author of an extraordinary system of logic, which largely depended upon rebuses and diagrams, and the object of which was to demonstrate irrefragably the truth of Christianity. Lull may be regarded as the first to attempt a defence of the Christian creed



QUARANTINE ISLAND, BALEARIC ISLANDS



INTERIOR OF THE CHURCH, LLUCH, MALLORCA



RUINS OF THE TORRE D'EN GAUMES, ALAYOR, MALLORCA



TRANSPORT OF MUSTS, BALEARIC ISLANDS



GENERAL VIEW OF DEYA, MALLORCA

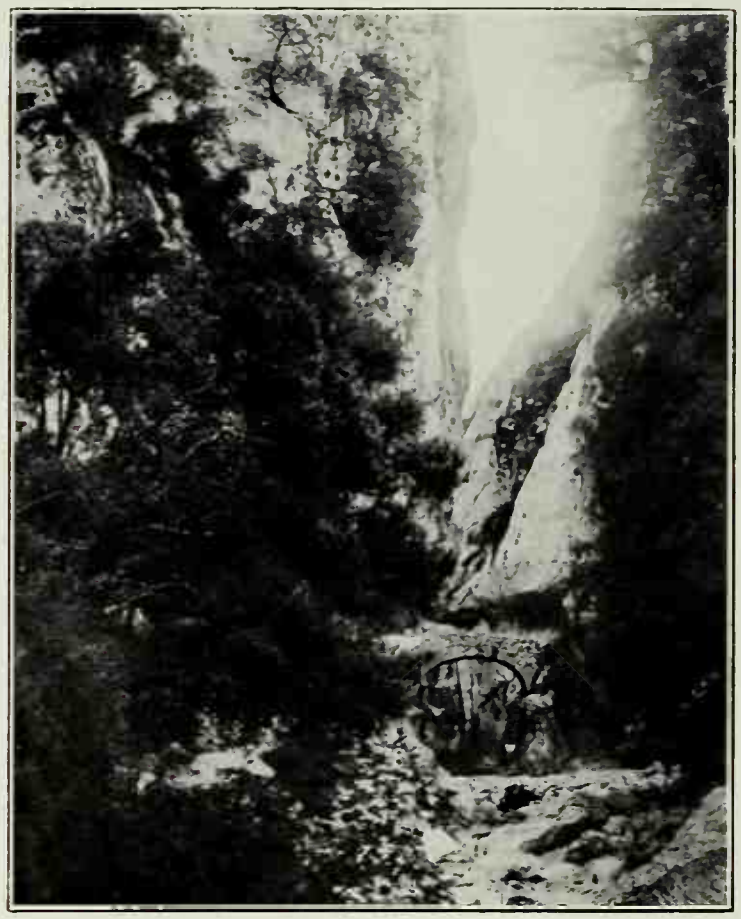


HENDIA, MALLORCA

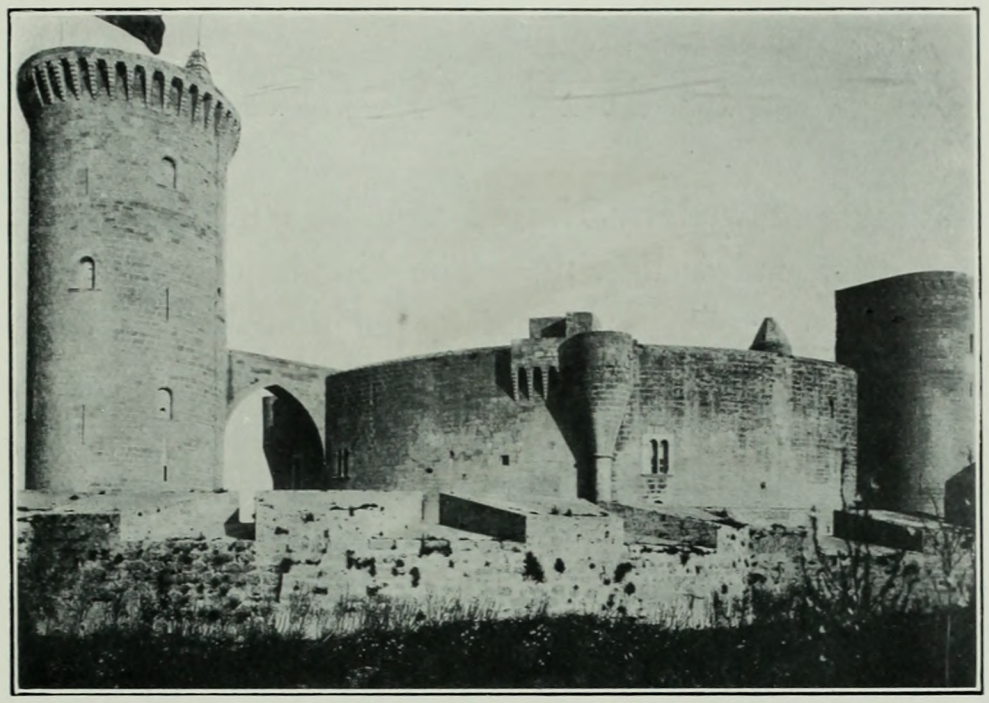
on purely rational grounds. His efforts met with the approbation and support of the Church (this was long before the days of Lamennais!), and the chair of Syriac at the Vatican is perhaps due to his efforts. He received the crown of martyrdom at the age of eighty, dying on shipboard within sight of Palma, in consequence of injuries received at the hands of an angry Moslem mob at Tunis.

The villa contains at the present day many objects of interest and beauty, apart from the unrivalled loveliness of the surroundings. His Highness the Archduke, with rare consideration for strangers, has fitted up a hospice, or *hospedaria*, for their accommodation, free of charge, while visiting his estate.

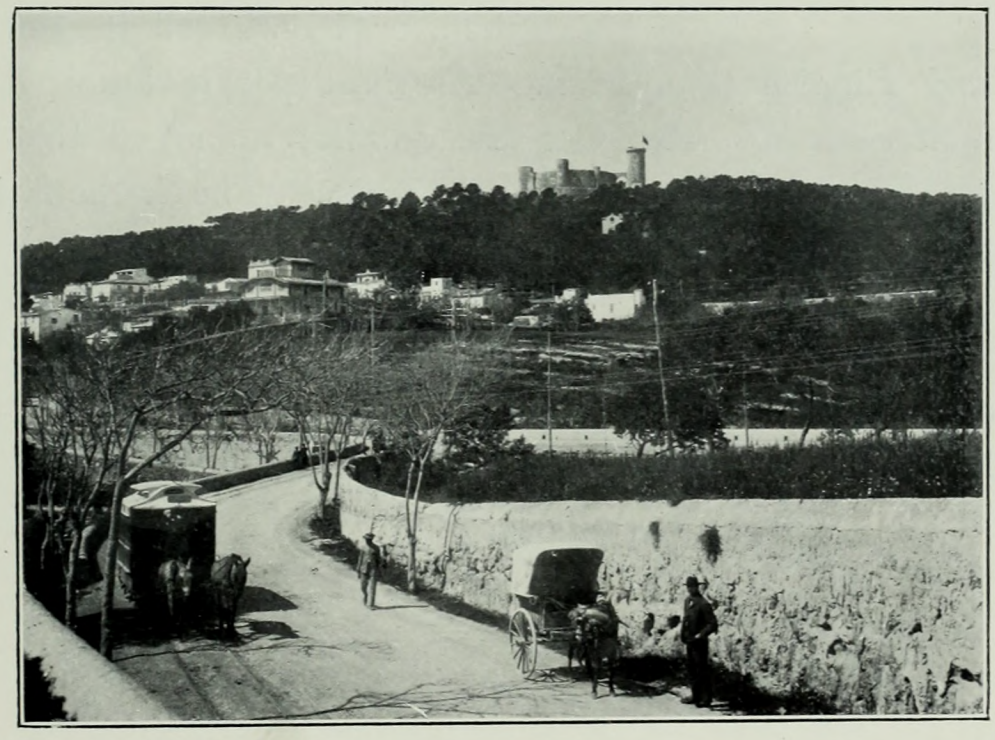
The country of Mallorca is extremely beautiful and flourishing. All through the Balearic Isles the people have a prosperous, contented look, and the standard of civilisation is high. There is at the same time a great deal of emigration, to be attributed, perhaps, more to the native enterprise of the people than to the economical conditions of the island. The towns, Manacor, Pollensa, and Alcudia, though pleasant enough, have nothing to reward the curiosity of the traveller. The island can boast some highly interesting natural curiosities in the caves of Arta. As usual, these caverns are named after the buildings and forms which they, by some stretch of the imagination, are thought to resemble. Nature, however, does not lack versatility in this matter: and the caves of Adelsberg, Han, Capri, and Kentucky have each their distinguishing character. The most peculiar feature of the caves of Arta is the Hall of the Organ, so called from the curious pillars resembling organ-pipes, which, when struck, emit musical sounds.



GORCH-BLAU, MALLORCA



CASTLE OF BELLVER, MALLORCA



CASTLE OF BELLVER, MALLORCA

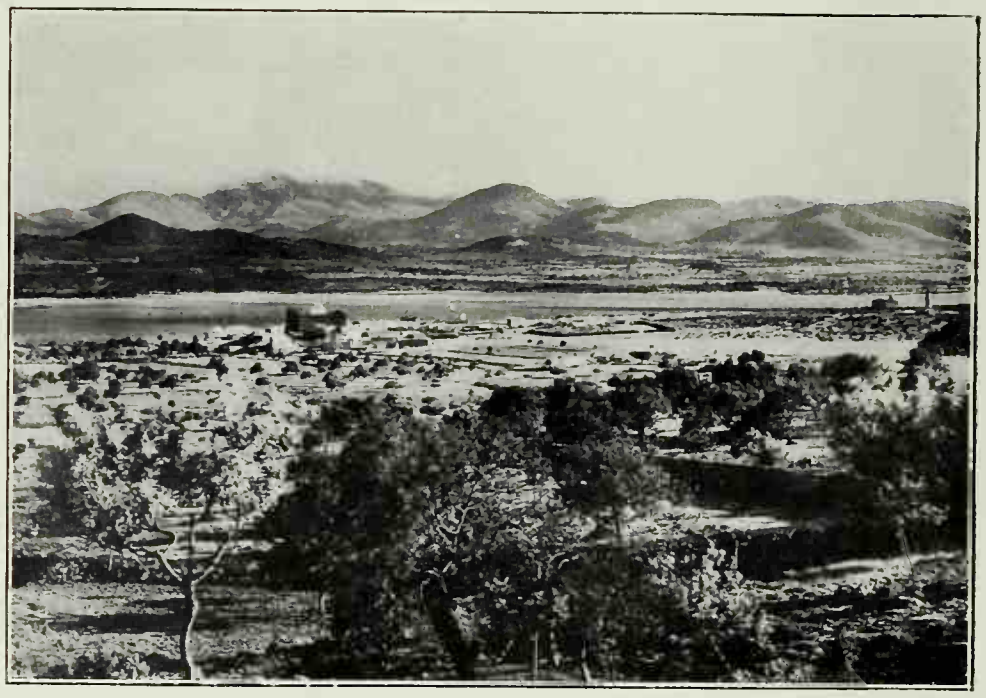
MENORCA

Menorca, less bountifully endowed by Nature than the larger island, presents a yet more conspicuous air of prosperity and well-being. The foundations of this we are accustomed to ascribe, and probably with some measure of justice, to our noble selves, while we were lords of the islands. The excellent roads were at any rate of our making, and so also were the English-looking but most unsuitable houses studding town and country. Menorca is not ungrateful to her former masters, but the natives who have told the traveller that they wished the isle were English still, probably said so merely by way of judicious flattery. The island is getting on very comfortably under King Alfonso's rule, which the natives have no desire to exchange for government from Downing Street.



THE QUAY, MAHON, MENORCA

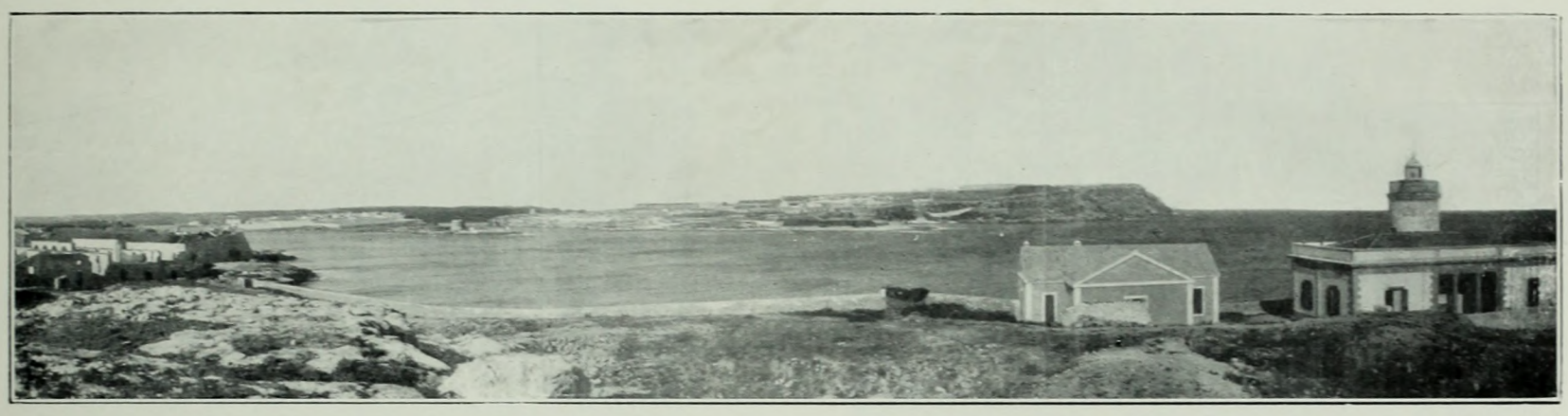
Mahon, or, as we call it, Port Mahon, is full of reminders of the long English occupation. As most people know, it is one of the best harbours in the Mediterranean. The Genoese admiral remarked that the safest ports in that sea were, June, July, August, and Port Mahon. The harbour is well defended by works of modern construction, in which the Spaniards have taken advantage of strong natural sites neglected by our engineers of King George's day. The town has no public edifices of note. "There are no fine palaces here as at Palma, and no Butifarras to live in them; but there is an air of homely comfort about the town, quite unknown in the larger island," says Ford, who presently continues, "It is curious to see how some English traditions have lingered here: almost every house has sash-windows, and shutters folding



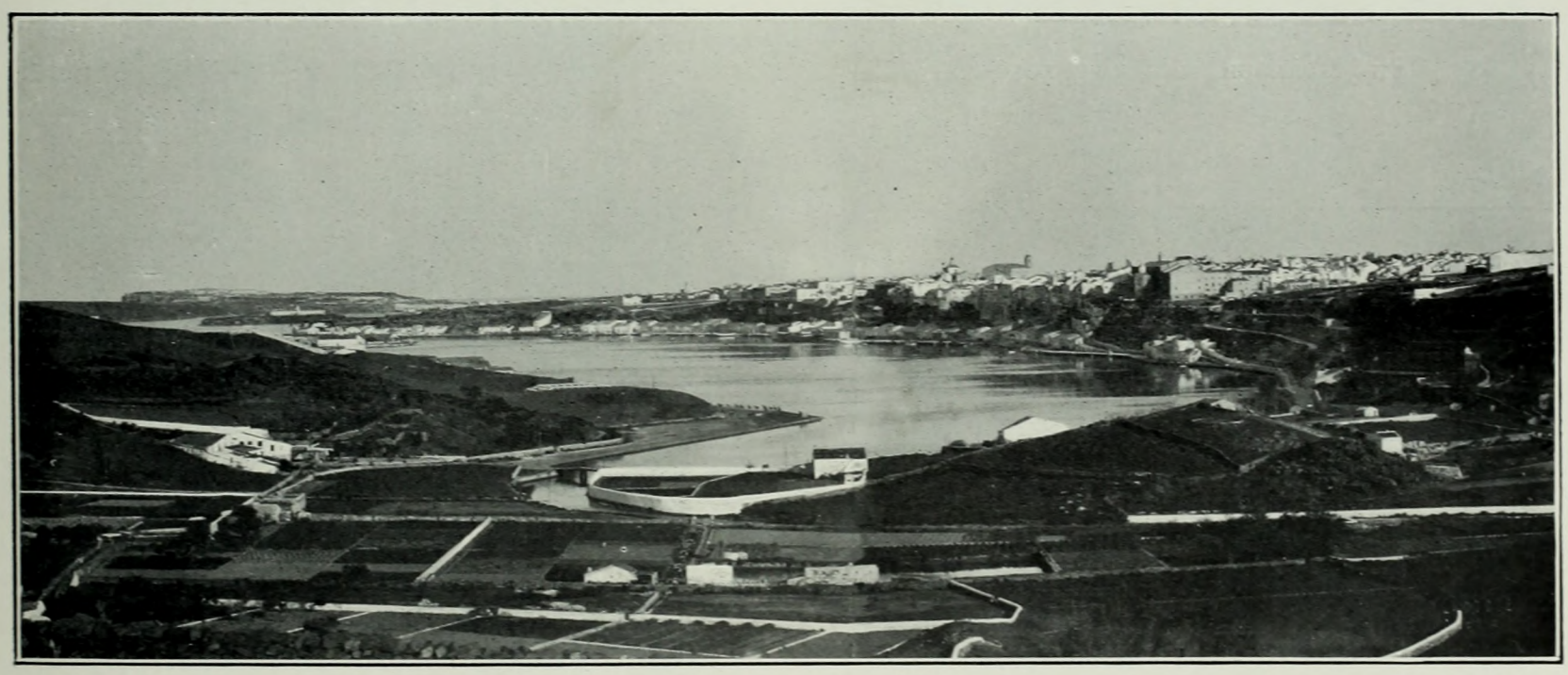
SAN ANTONIO (BALEARIC ISLES)



PANORAMA OF THE PORT, MAHON, MENORCA



ENTRANCE TO THE PORT, MAHON, MENORCA



PANORAMA OF MAHON, MENORCA



VILLA-CARLOS, MAHON, MENORCA



LAZARETTO AND VILLA-CARLOS, MAHON, MENORCA



THE HARBOUR, MAHON, MENORCA



VILLA-CARLOS, MAHON, MENORCA



FARM OF SAN ANTONIO, MAHON, MENORCA



A VIEW IN THE TOWN, MAHON, MENORCA



THE HARBOUR, MAHON, MENORCA



VIEW OF THE PORT, MAHON, MENORCA



THE "ILA DEL REY" IN THE HARBOUR,
MAHON, MENORCA



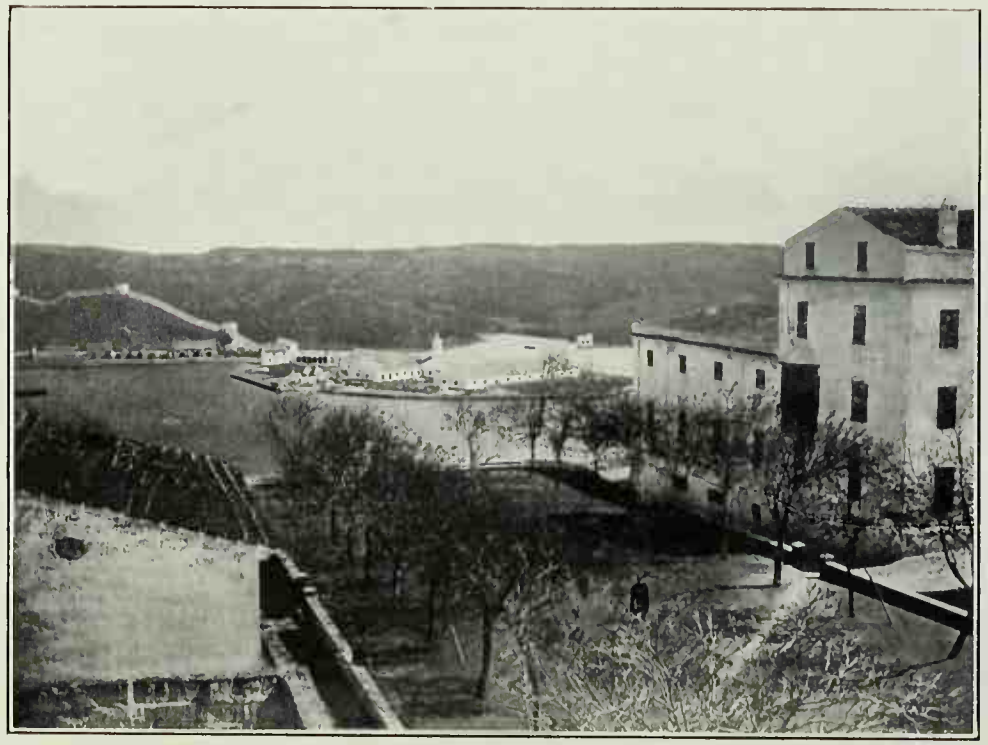
CASA CONSISTORIAL, MAHON, MENORCA



VIEW OF THE PORT, MAHON, MENORCA



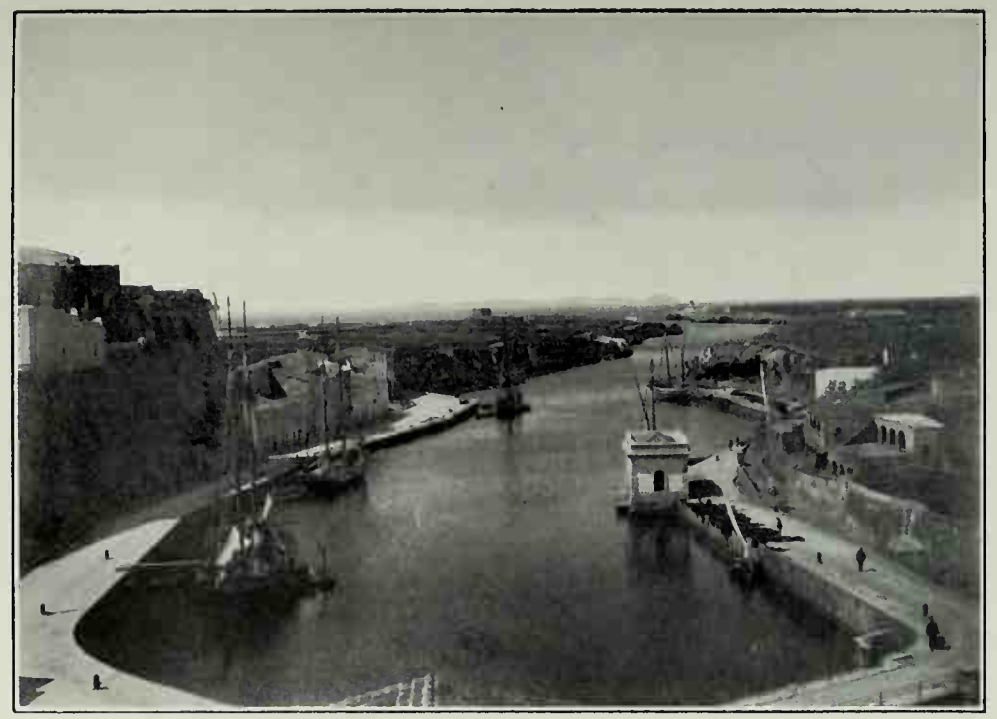
THE QUAY, MAHON, MENORCA



PASEO DE LA MIRANDA, MAHON, MENORCA



PASEO DEL BORNE, CIUDADELA, MENORCA



PORT OF CIUDADELA, MENORCA



THE PORT AND TOWN, CIUDADELA, MENORCA



A SQUARE, CIUDADELA, MENORCA



PLAZA DEL BORNE, CIUDADELA, MENORCA



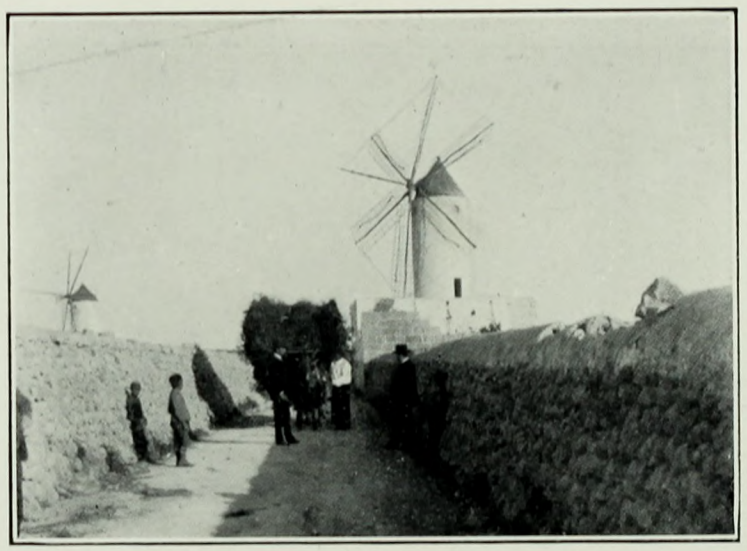
THE HARBOUR, CIUDADELA, MENORCA,



OBELISK IN THE PASEO DEL BORNE,
CIUDADELA, MENORCA

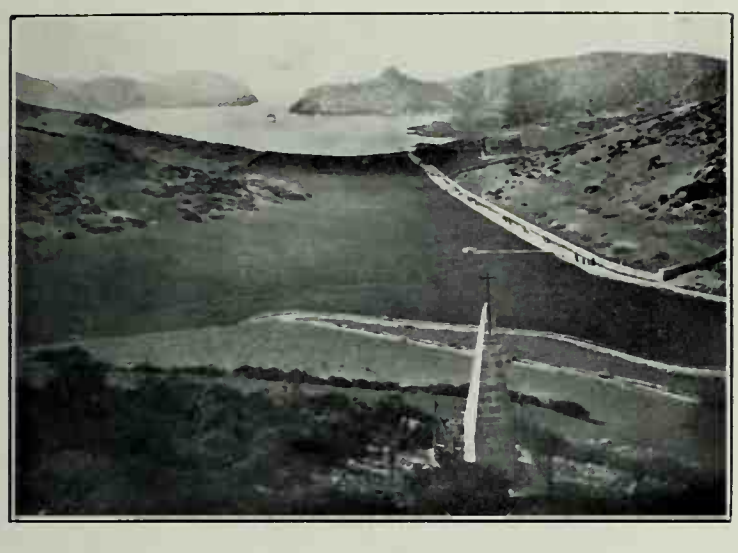


CASAS CONSISTORIALES, BUILT ON THE RUINS OF
THE OLD ALCAZAR, CIUDADELA, MENORCA



A WINDMILL, CIUDADELA, MENORCA

back into the wall—probably the worst system ever contrived for a hot climate. Carpenters' tools bear English names, such as screws, screw-jacks, &c. Little boys playing at marbles cry 'in' when a marble enters a hole, and 'out' when the game is won. Marbles are played exactly as they are in England, and a game of fives is called 'juego a

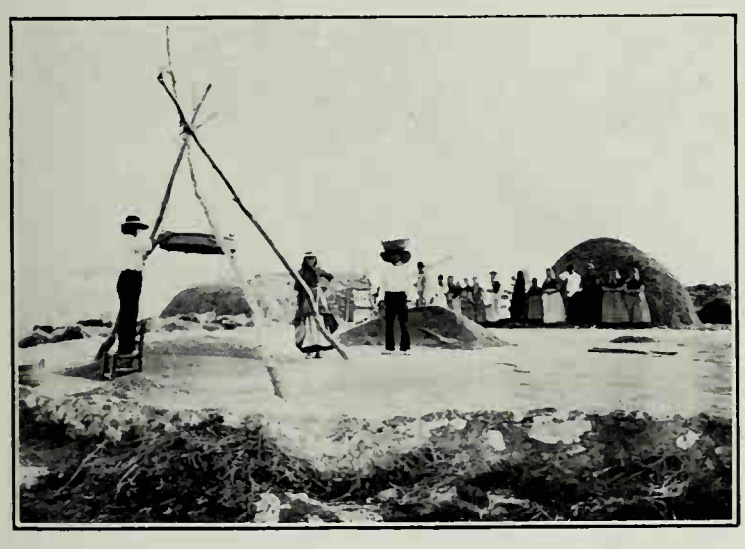


GENERAL VIEW TOWARDS THE HARBOUR, ISLAND OF CABRERA



RIVER PAREYS, CALA DE LA CALOBRA

ple.' One of the best plums in the island is called 'prunas de never saw.' The origin of this is as follows: Governor Kane used to go every day to the market, and one day an old woman showed him a plum and asked him what they called it in English. He replied, 'Never saw it.' From that moment till the present that particular variety has been known

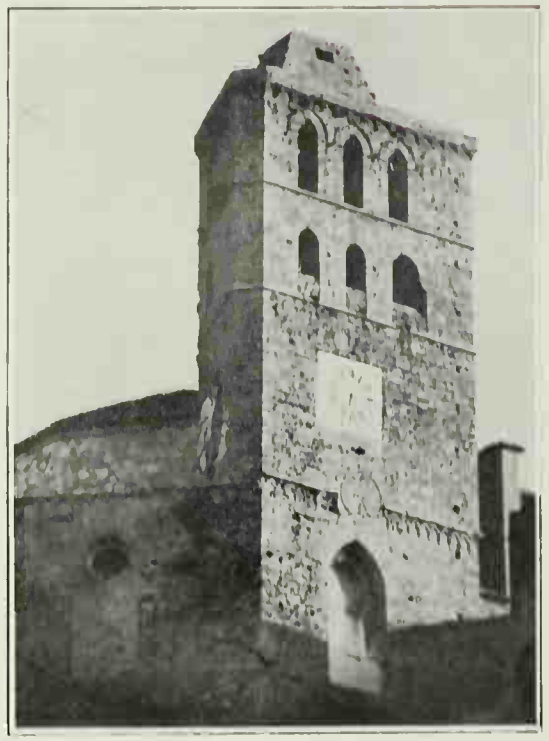


THRESHING, SAN ANTONIO (PITHYUSAE ISLES)

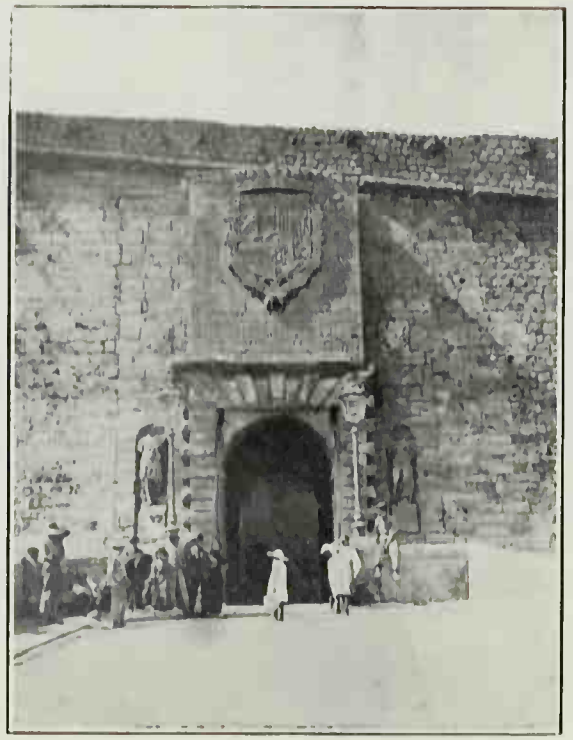


A STREET IN ALGENDAR, FERRERIAS, MENORCA

by no other name than 'Never saw.' Many varieties of fruit are still called by Kane's name, who was greatly loved. One of the most curious expressions is that of 'Ashes to ashes,' which is constantly repeated *à propos* of anything but its legitimate meaning, just as the French use 'dame' or 'ma foi.'"



THE CATHEDRAL AND TOWER, IBIZA



PRINCIPAL ENTRANCE OF THE "TARLAS," IBIZA



CALLE DE LAS VOLTAS, CIUDADELA, MENORCA



THE PORT OF CIUDADELA, MENORCA



A STREET IN CIUDADELA, MENORCA



IBIZA (BALEARIC ISLES)



THE CATHEDRAL IBIZA



A VIEW SHOWING THE MOORISH TOWERS, IBIZA



NATIVE TYPES, IBIZA



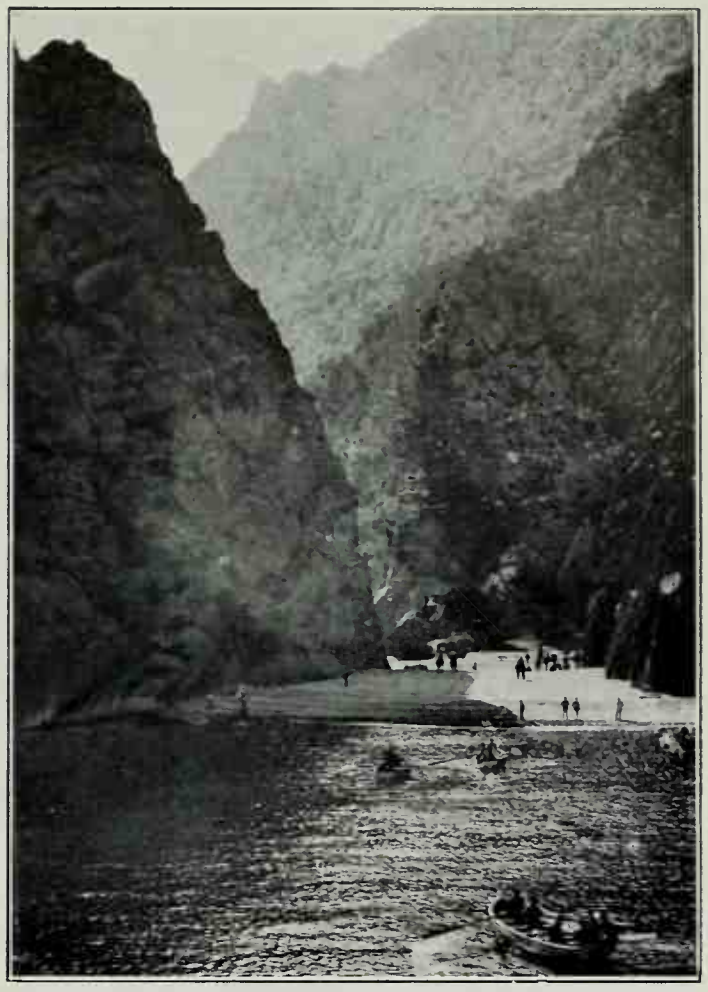
IBIZA



VIEW FROM THE CASTLE, IBIZA



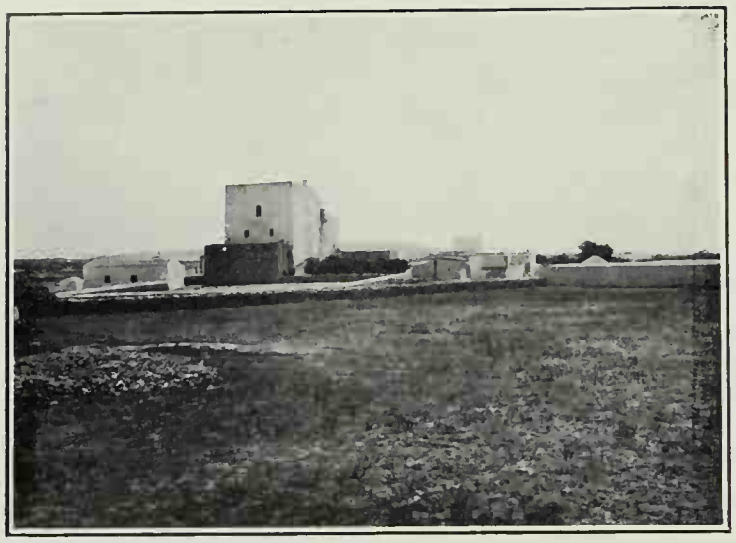
NATIVE TYPES, IBIZA



RIVER PAREYS



IBIZA



CHURCH OF SAN FRANCISCO, ISLAND OF FORMENTERA



PLAZA DE LA CONSTITUCIÓN, ISLAND OF FORMENTERA



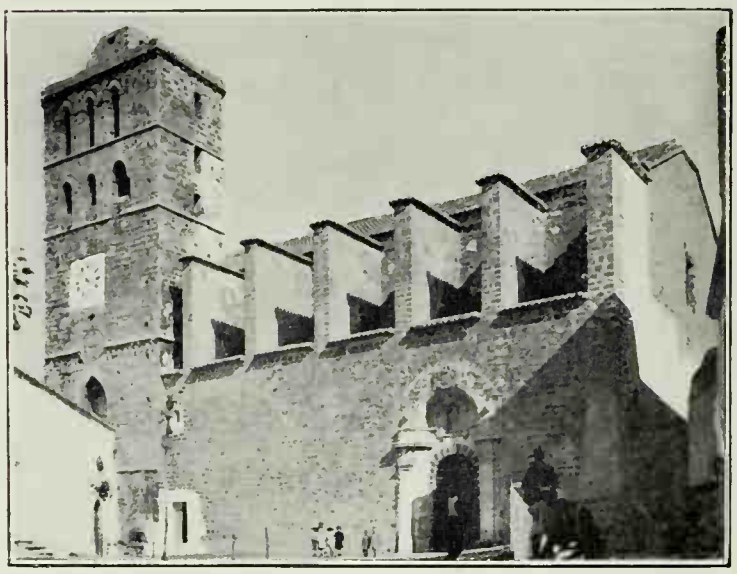
DOLMEN IN TRAPUCO



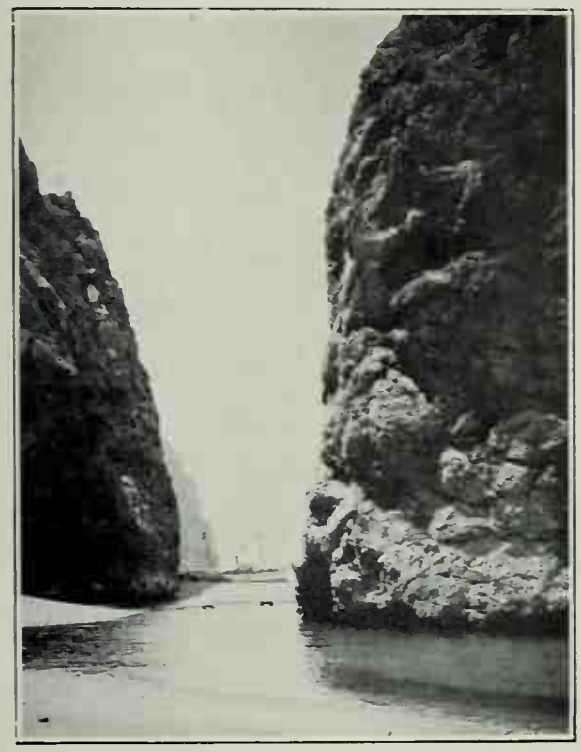
DOLMEN IN TALATI DE DALT, BALEARIC ISLANDS



THE CATHEDRAL, IBIZA



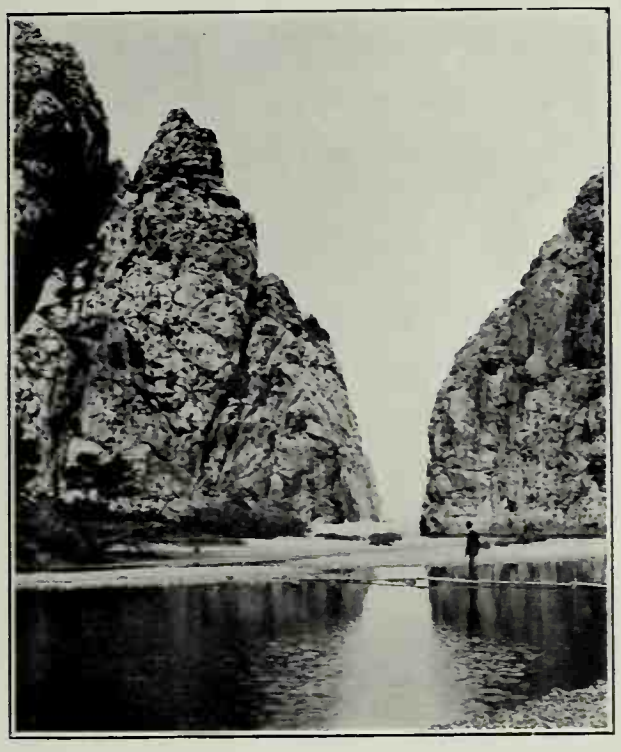
THE CATHEDRAL, IBIZA



MOUTH OF THE PAREYS, BALEARIC ISLANDS



PORTAL OF ALT OR EN SERVERA,
MAHON, MENORCA



RIVER PAREYS, BALEARIC ISLANDS



MONUMENT TO THE FRENCH PRISONERS
WHO DIED IN 1808, ISLAND OF
CABRERA, MENORCA

The real interest of this island lies in prehistoric monuments, called talayots, which have never ceased to occupy the attention of the learned. They may be compared to the nuraghs of Sardinia. The tumuli, to which the term talayots is more peculiarly applied, are truncated masses of roughly-dressed stone, containing interior chambers, and designed, it seems probable, as sepulchres for the illustrious dead. Within them also it is likely that the naked slingers took refuge—or perhaps their wives and children did—when the fleets of Carthage appeared on the skyline. On the massive T-shaped altars formed by two monoliths they invoked their forgotten divinities till these stones were polluted (as we may imagine) by the bloody sacrifices of the inhuman Semitic conquerors.

"They" (the talayots), observes the writer just quoted, "are always found in places where an immense number of loose stones naturally exist, and where larger blocks can easily be excavated on the spot. The ground is so rocky and the vegetable soil so scant that farmers at the present day are in despair at the difficulty of getting rid of them. This has given rise to the system of cultivation in very small fields, surrounded by high and massive stone walls; of terracing the ground wherever there is a declivity, and of building miniature tumuli round every tree. Even with all this the stones cannot be got rid of, and lie in immense heaps in every field. The erection of a large tumulus, therefore, was not a mere piece of barbaric extravagance. It provided an imperishable monument for the person whom it was intended to honour, and got rid of immense masses of loose stone which greatly impeded agriculture."

Among the minor curiosities of this stony island is a mortuary, similar to the one at Munich, where bodies awaiting burial are placed with a cord attached to the finger, so that a bell would be instantly rung if there were any sign of returning animation.

Ciudadela, at the opposite end of the island to Puerto Mahon, was the former capital. It is a very quiet, quaint little town, with some fine houses of the local gentry, a sombre and much pulled-about cathedral, and an alcazar restored and altered out of all trace of its former self. There is also an obelisk commemorating the heroic defence offered by the inhabitants to the pirates of Barbary, those pests of the western Mediterranean.

CORDOVA

THE scribes of the Arabian nation, remarks Cervantes, are not a little addicted to exaggeration; and it is not without reservation that we can accept their statement that Cordova, when in her prime, boasted 300,000 inhabitants, 600 mosques, 800 public schools, 50 hospitals, 900 baths, 600 inns, and a library of 600,000 volumes. But making due allowance for oriental hyperbole, there is evidence enough from all sources to show that the city, for the two or three centuries it remained the seat of the western Khalifate, was, after Byzantium, the most splendid capital of Europe. Not so much, however, in outward seeming—for the cities of the Moslem seldom present their



PASEO DEL GRAN CAPITAN

best side to the street—but in culture, refinement, and prosperity. When all western Europe was sunk in barbarism, medicine and chemistry, the arts and sciences, found a refuge here. Culture, though only of the most superficial kind, was diffused through all classes of the population to an extent never perhaps equalled elsewhere. And though the much-vaunted schools of Cordova could pretend to little originality and initiative, they kept



ENTRANCE TO THE CITY FROM THE BRIDGE, CORDOVA



FOUNTAIN IN THE PATIO DE LOS NARANJOS, CORDOVA



ENTRANCE GATE OF THE CITY, THE COLUMN OF TRIUMPH, AND THE MOSQUE,
FROM THE BRIDGE, CORDOVA



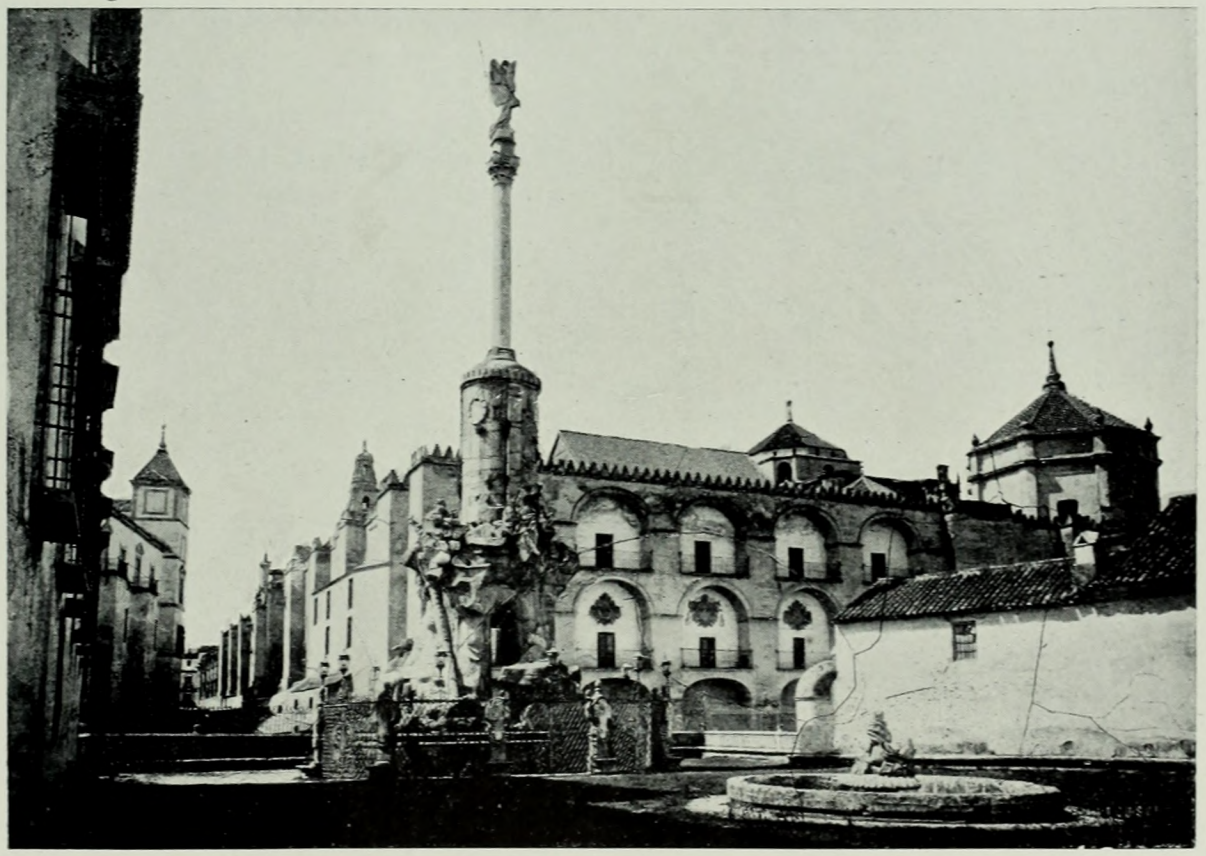
ALMODÓVAR GATE



THE BANK OF THE GUADALQUIVIR FROM THE BRIDGE



THE GUADALQUIVIR, CORDOVA



PLAZA DEL TRIUNFO AND EXTERIOR OF THE MOSQUE, CORDOVA



ALTAR OF SAN RAFAEL, CORDOVA



THE TOWER OF CARRAHOL, CORDOVA



THE MILLS, CORDOVA



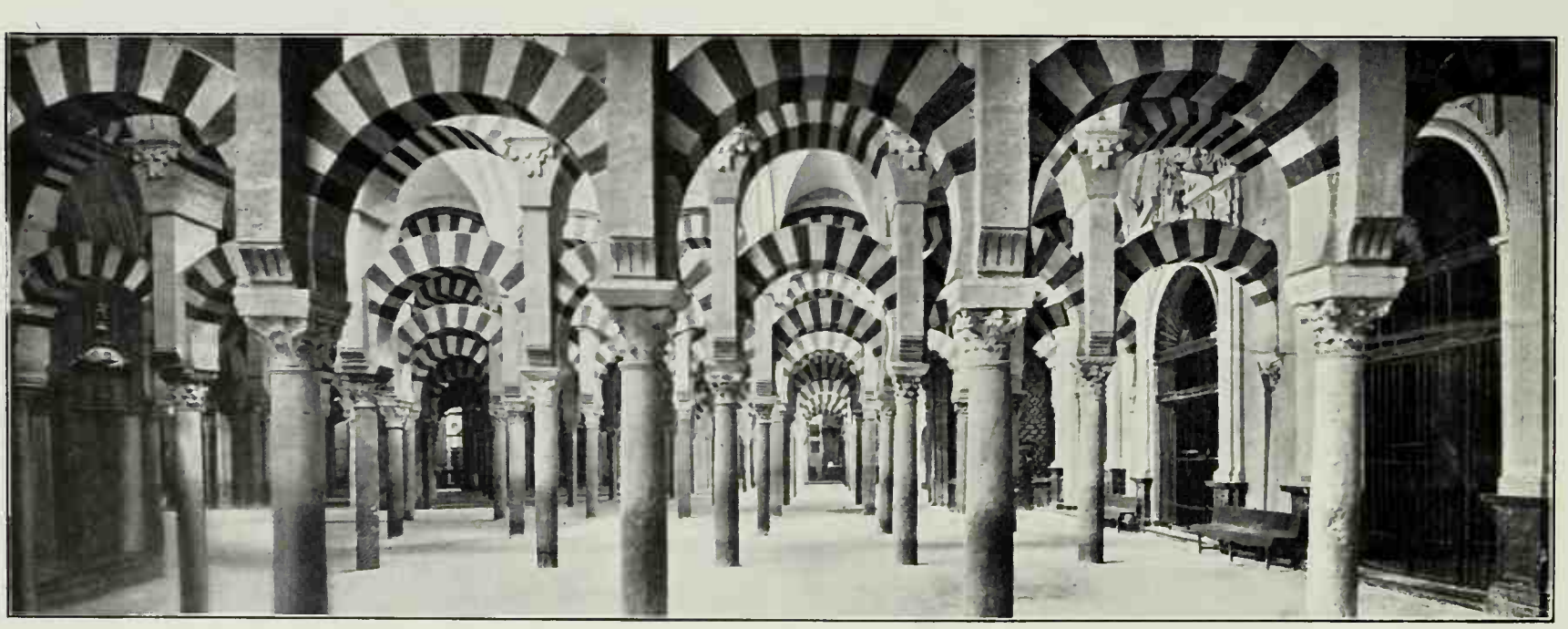
CORDOVA

alive a taste for the humanities which otherwise might have perished utterly, or revived only upon the dispersion of the Byzantine scholars. Not less attention, we may well believe,



VIEW OF THE CITY AND BRIDGE OVER THE GUADALQUIVIR

was paid to the comforts and amenities of life. All the products that minister to luxury were, at that time, the almost exclusive possession of the Moslem world, and of that world Cordova was the western mart and capital. And at the head of this rich and urbane



INTERIOR OF THE MOSQUE

commonwealth sat the great Umeyyad Khalifa, the successor of the Prophet, ever emulous of the pride and splendour of his rival of Bagdad and Damascus.

Of those spacious days all that remains is the famous mosque—the "Mezquita"—designed



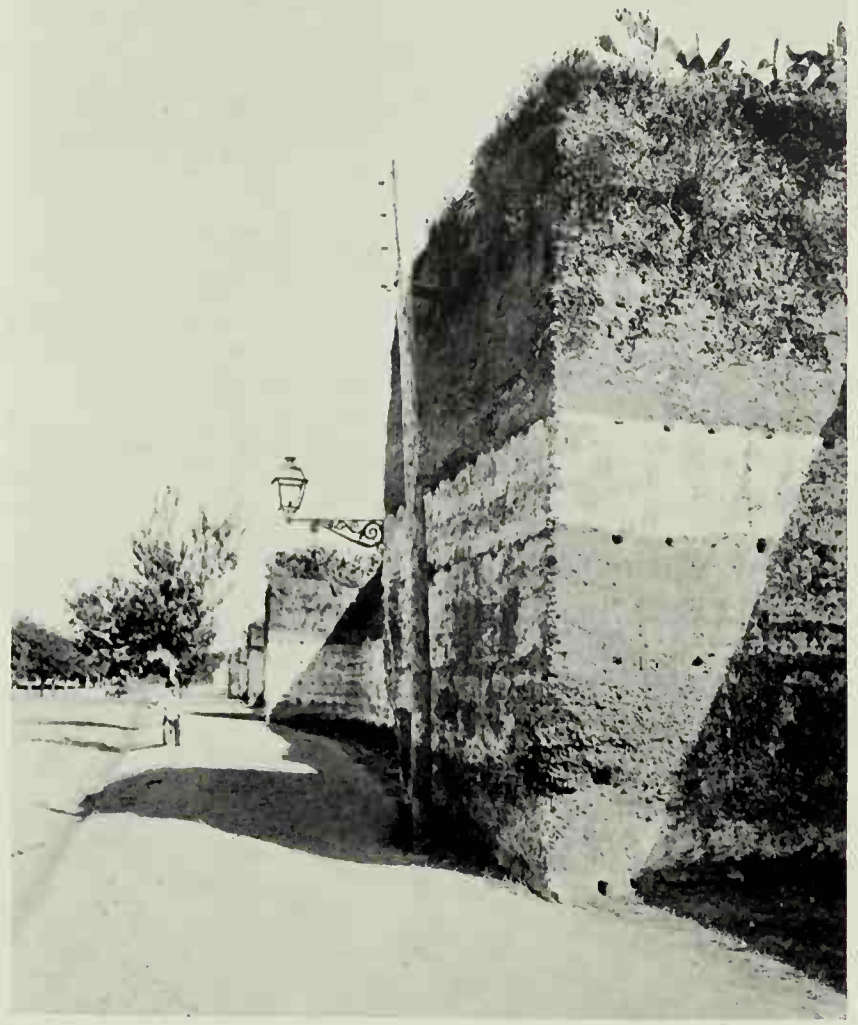
PASEO DEL GRAN CAPITAN, CORDOVA



COURTYARD OF AN INN, CORDOVA



PEASANT WITH HIS DONKEY, CORDOVA



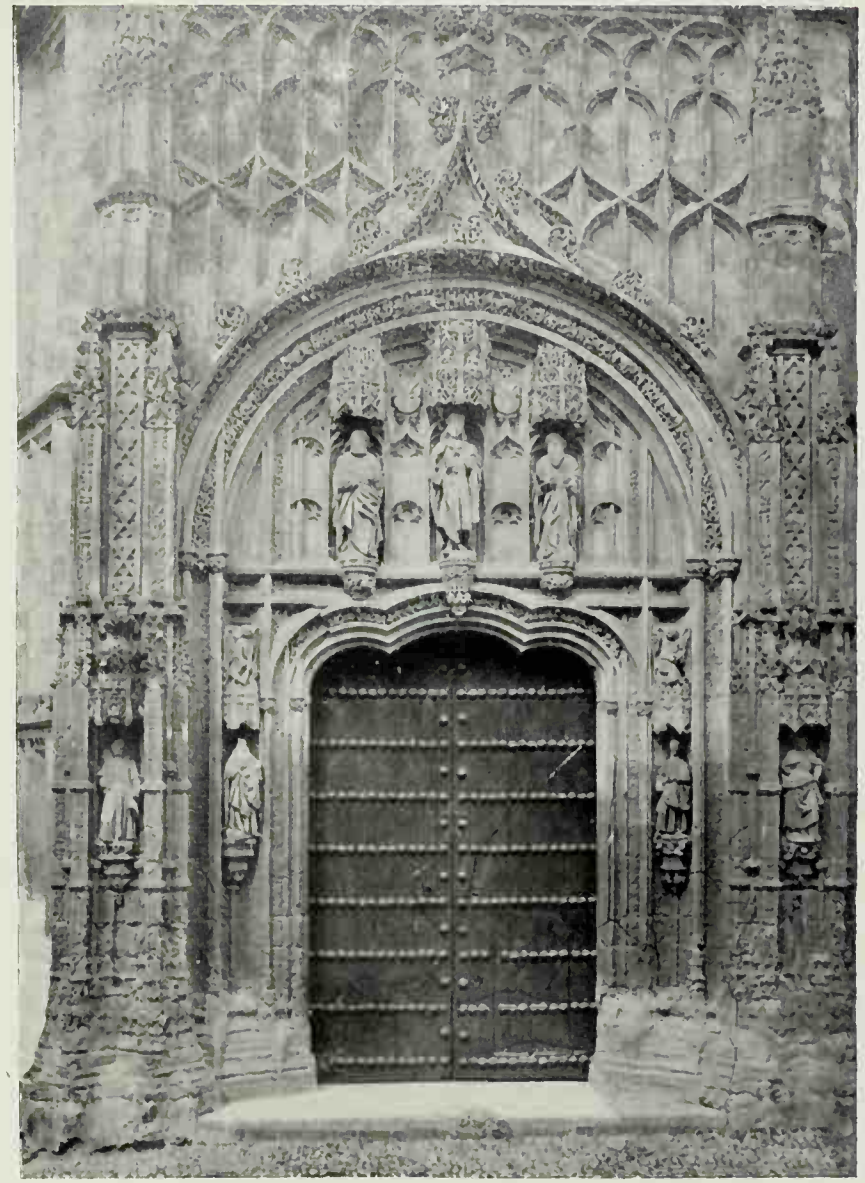
ANCIENT MOORISH WALLS, CORDOVA



THE HOUSE OF PÁEZ, CORDOVA



ANCIENT MOORISH TOWER, CHURCH OF SAN NICOLÁS DE LA VILLA, CORDOVA



THE DOOR OF THE FOUNDLING HOSPITAL, CORDOVA



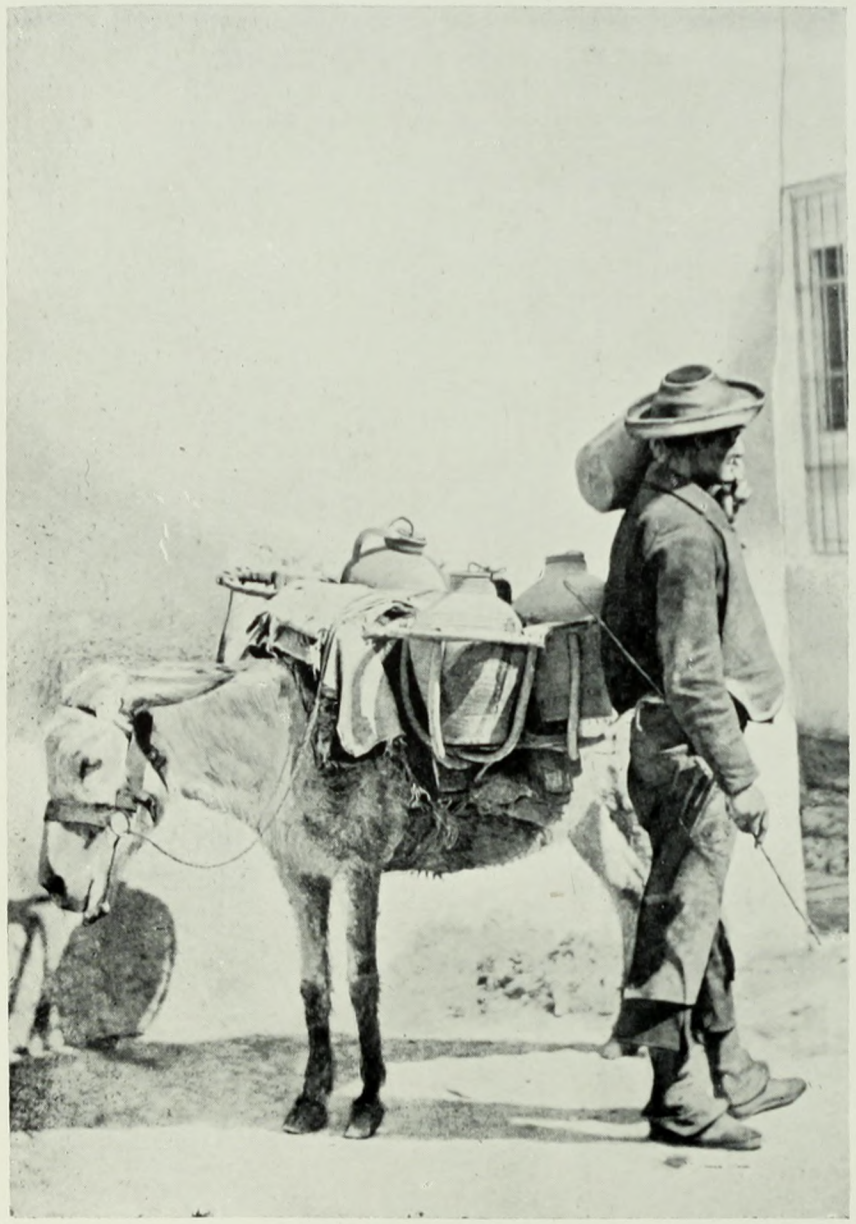
DOOR OF THE FOUNDLING HOSPITAL, CORDOVA



CHURCH OF SAN LORENZO, CORDOVA



A STREET, CORDOVA



A WATER-CARRIER, CORDOVA



GIRL WITH A GUITAR, CORDOVA

to eclipse even the great sanctuary of Mecca. In sanctity it ranked after the mosque of Omar at Jerusalem. It was in the year 786 that the Khalifa Abd-ur-Rahman conceived the idea of raising a great temple to Allah on the site of a Christian church. The basilica of St. Vincent was accordingly bought from the subject race for a sum equal to £400,000 of our money, and in its place the mosque was erected, the Khalifa himself labouring at the works for an hour each day. But the fabric thus designed to be a monument of the triumph of Islam was only a quarter the size of the actual building, which was largely the work of Al Hakem II. and of the great Al Mansûr. These last additions may be distinguished by the pointed arches.

The exterior of the mosque, as it now exists, is massive and picturesque. The walls are battlemented and supported by huge buttresses. Between these are horseshoe arches, richly decorated and forming originally sixteen entrances, most of which are blocked up. Over the Puerta del Perdón are displayed the Lions and Towers, and an inscription commemorating its restoration in 1477.



ANCIENT RECEPTACLE FOR WATER OF MEDINA AZ-ZAHIRA, TENTH CENTURY



REAPERS

The minaret has gone, and the court of orange-trees, where stands the basin erected by Abd-ur-Rahman in 945, is forlorn and desolate enough. The interior of the vast mosque, which ranks next in size to St. Peter's, is bizarre and fantastic rather than beautiful or awe-inspiring. It has been truly said that it looks like a gigantic crypt. It consists of an interminable series of parallel aisles spanned by low horseshoe and pointed arches. It is only in the columns themselves and in the interesting variety of their capitals that we find any relief from the prevailing uniformity. In the ruder carving is seen an attempt on the part of the Moorish masons to imitate the work of the more skilled Byzantines. Originally the aisles must have been higher than they are,



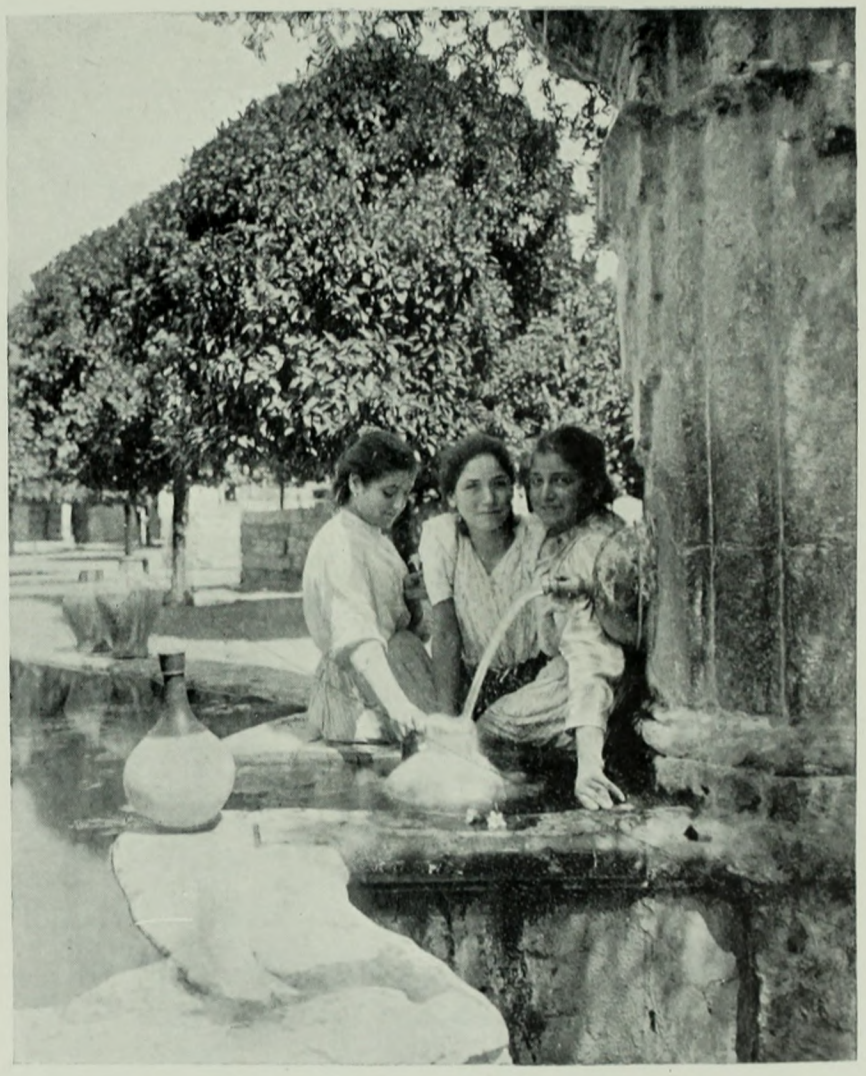
THE POOR MAN'S MEAL



MULETEERS, CORDOVA



A STREET, CORDOVA



FOUNTAIN IN THE PATIO DE LOS NARANJOS, CORDOVA



THE IRON WATER-MILL ON THE GUADALQUIVIR, CORDOVA



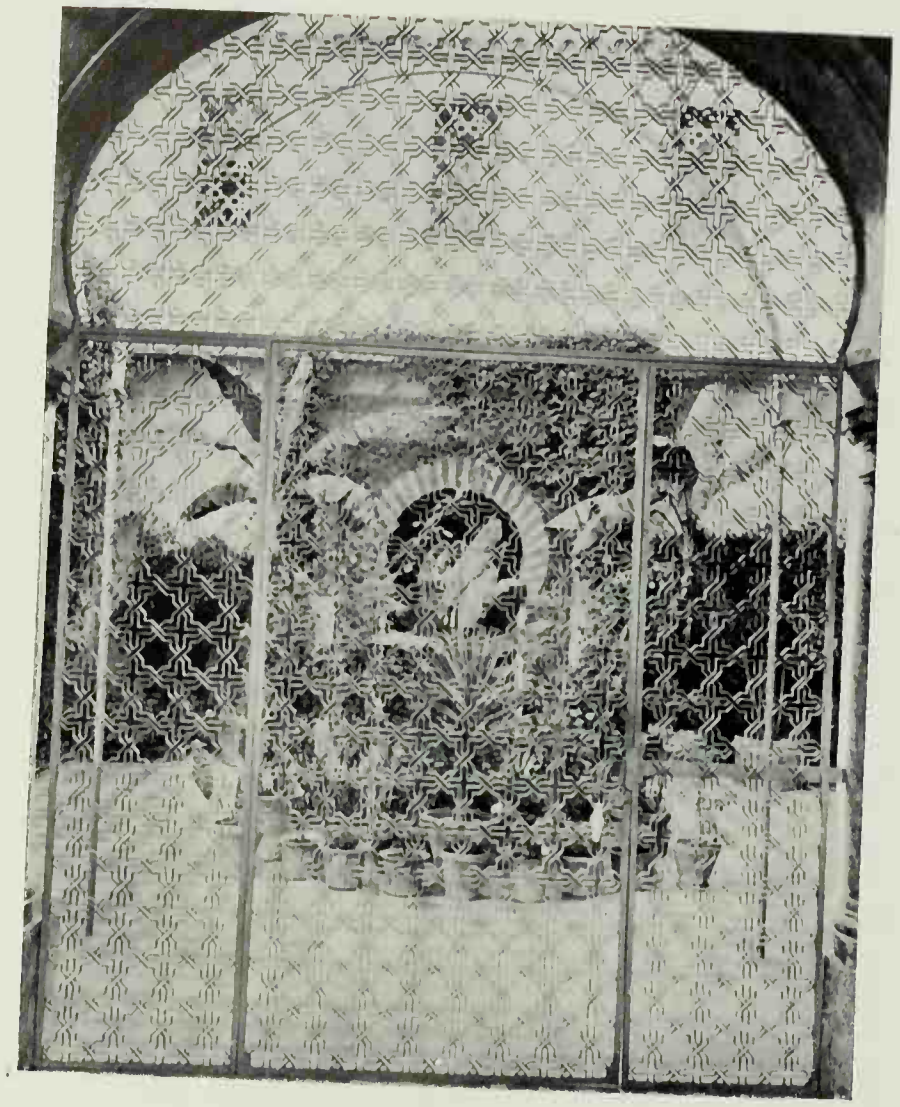
CALLE DE LA FERIA, CORDOVA



PATIO DE LOS NARANJOS, CORDOVA



CALLE DEL CARDINAL HERRERO, CORDOVA



GRATING AND COURT OF A PRIVATE HOUSE, CORDOVA



GATE OF ST. CATHARINE, CORDOVA



TOWER OF THE CATHEDRAL AND PATIO DE LOS NARANJOS, CORDOVA



PORCH OF ST. PAUL, CORDOVA

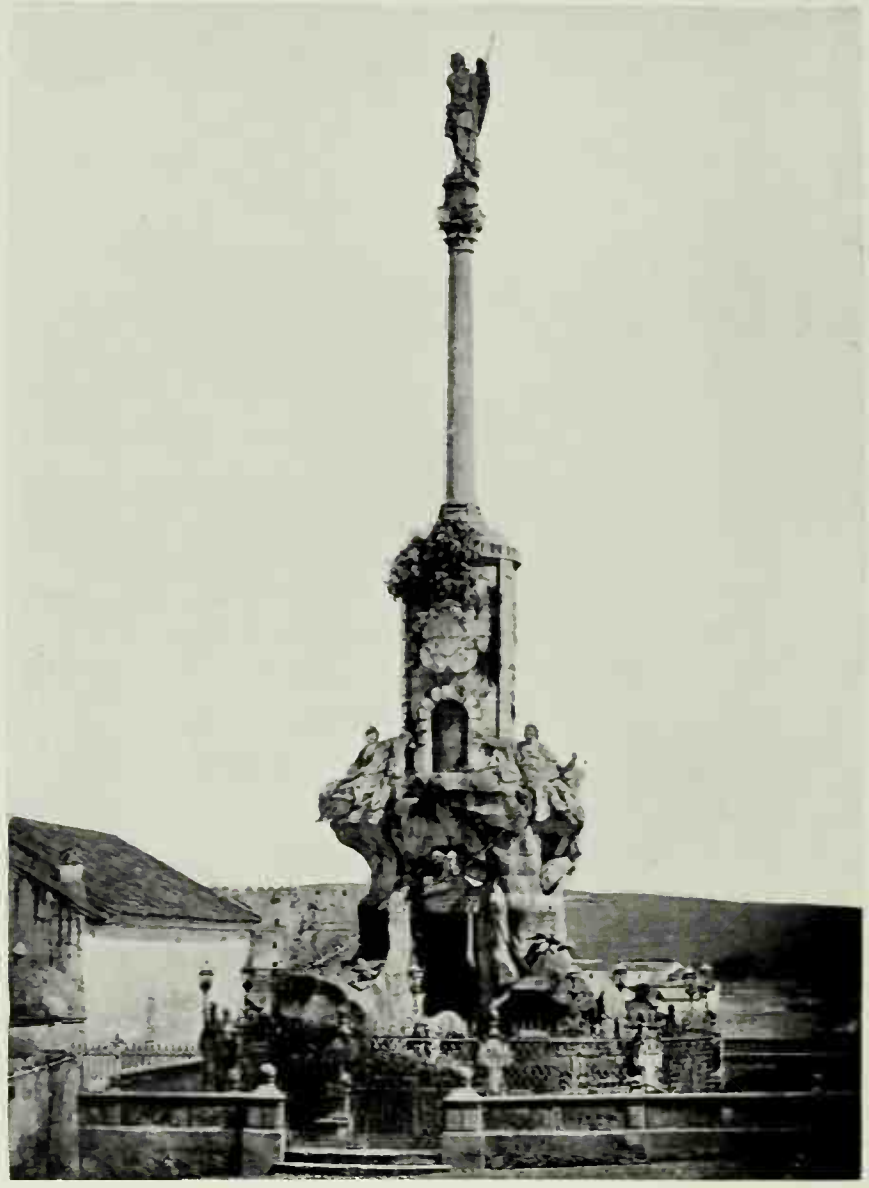


VIEW OF MOSQUE AND BRIDGE

for the bases of the columns have been buried underground. The mean modern vaulting is being removed so as to lay bare the beautiful carved ceiling of white larchwood which Murphy described a hundred years ago. But what must have been the chief beauty of the edifice was, that its long arcades, instead of being enclosed with a wall as at present, opened into groves of orange-trees which were simply their natural prolongation — a plan one would like to see adopted with regard to some modern buildings. Though the mosque was necessarily simple in plan, embellishment was lavished upon the more sacred parts of the building, such as the Zeka (sanctuary) and the Maksurrah. The former is a little heptagonal recess, formed by intersecting cusped horseshoe arches, paved with white marble and roofed with a shell-like cupola of a single block of marble. The "Kiblah" is adorned with exquisite mosaic work and texts from the Koran. Here stood the pulpit of Al Hakem II., formed of 35,000 pieces of wood, joined with pins of silver and gold, and encrusted with precious stones. Herein was deposited a highly-venerated copy of the Holy Book, written by Othman and stained with his blood. So richly was it bound and illuminated that two men could only lift it with difficulty.

The maksurrah is now transformed into the chapel of Villa Viciosa. Here sat the Khalifa when not officiating as imam. Little is visible of the original features, except the cupola, which resembles that of the sanctuary.

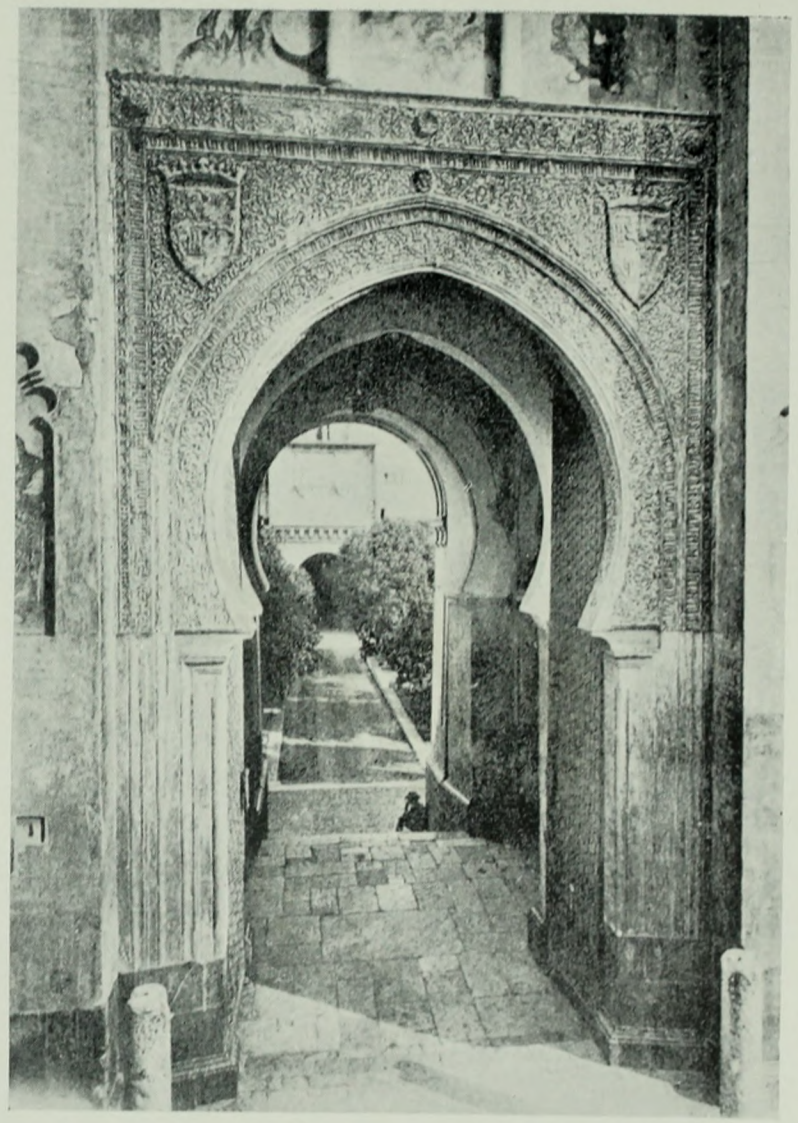
Upon the taking of Cordova by St. Ferdinand in 1236, the mosque was recon-



THE COLUMN OF TRIUMPH



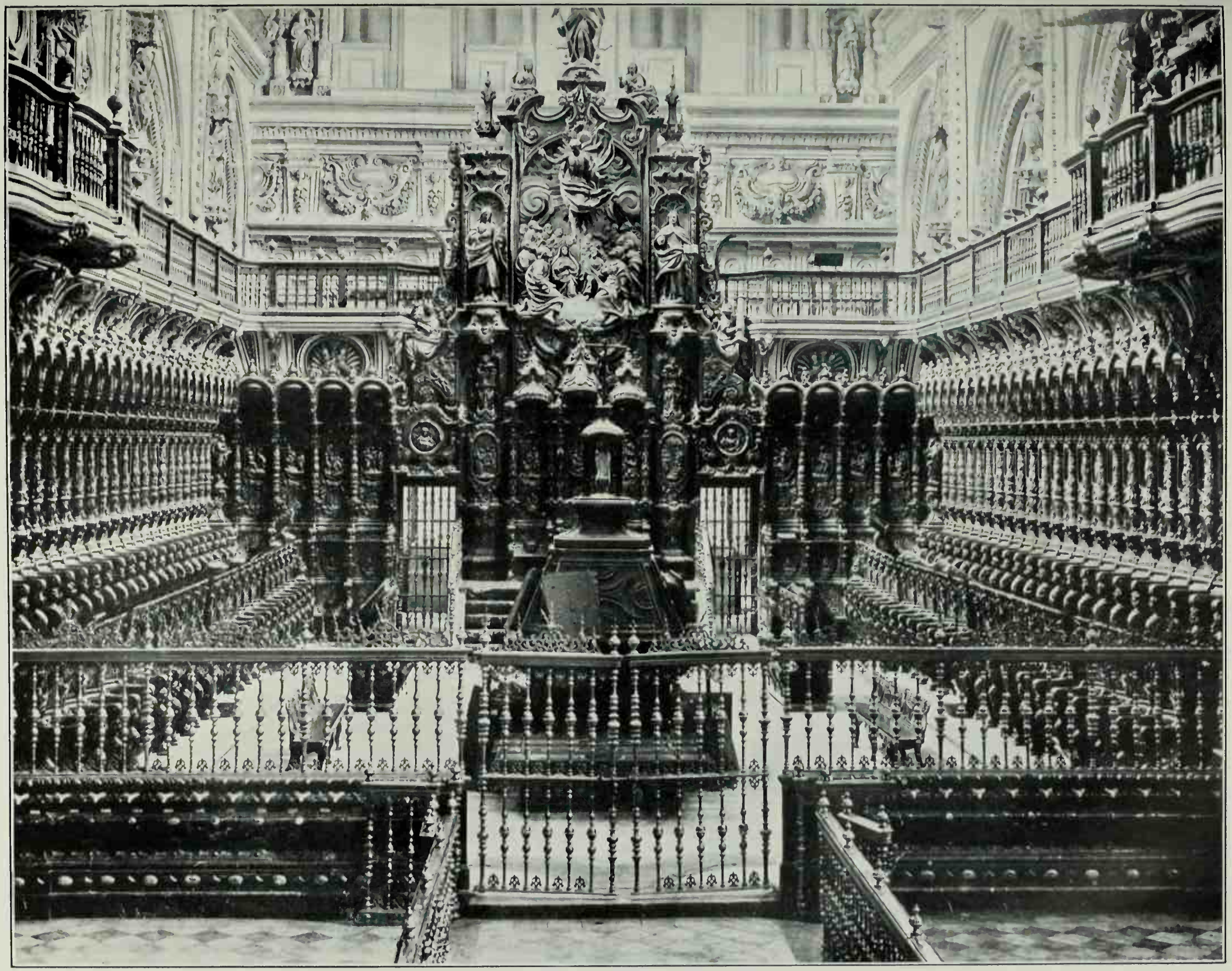
THE TOWER OF MALA MUERTE, CORDOVA



GATE OF THE CATHEDRAL, CORDOVA



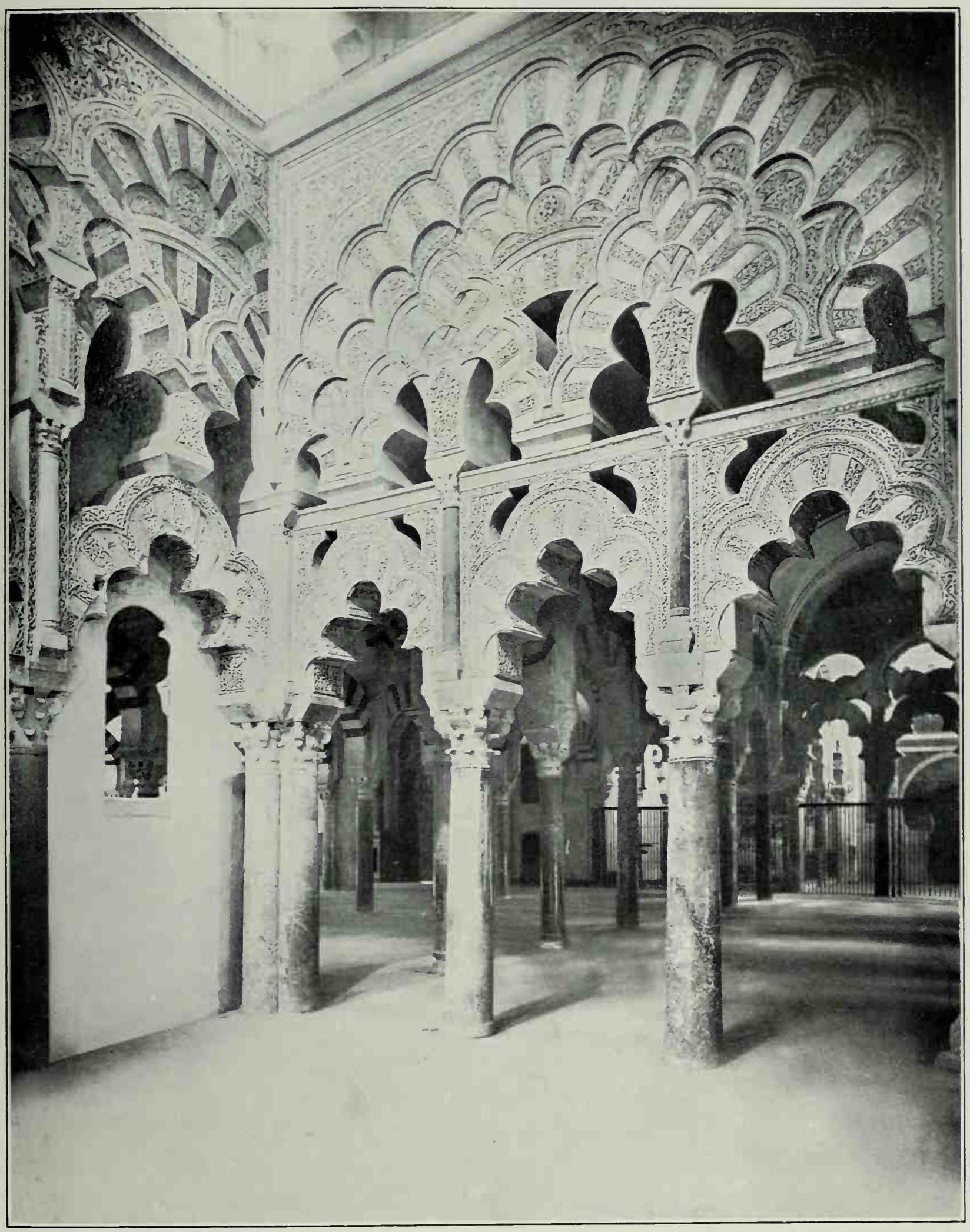
THE TOWER OF THE CATHEDRAL, CORDOVA



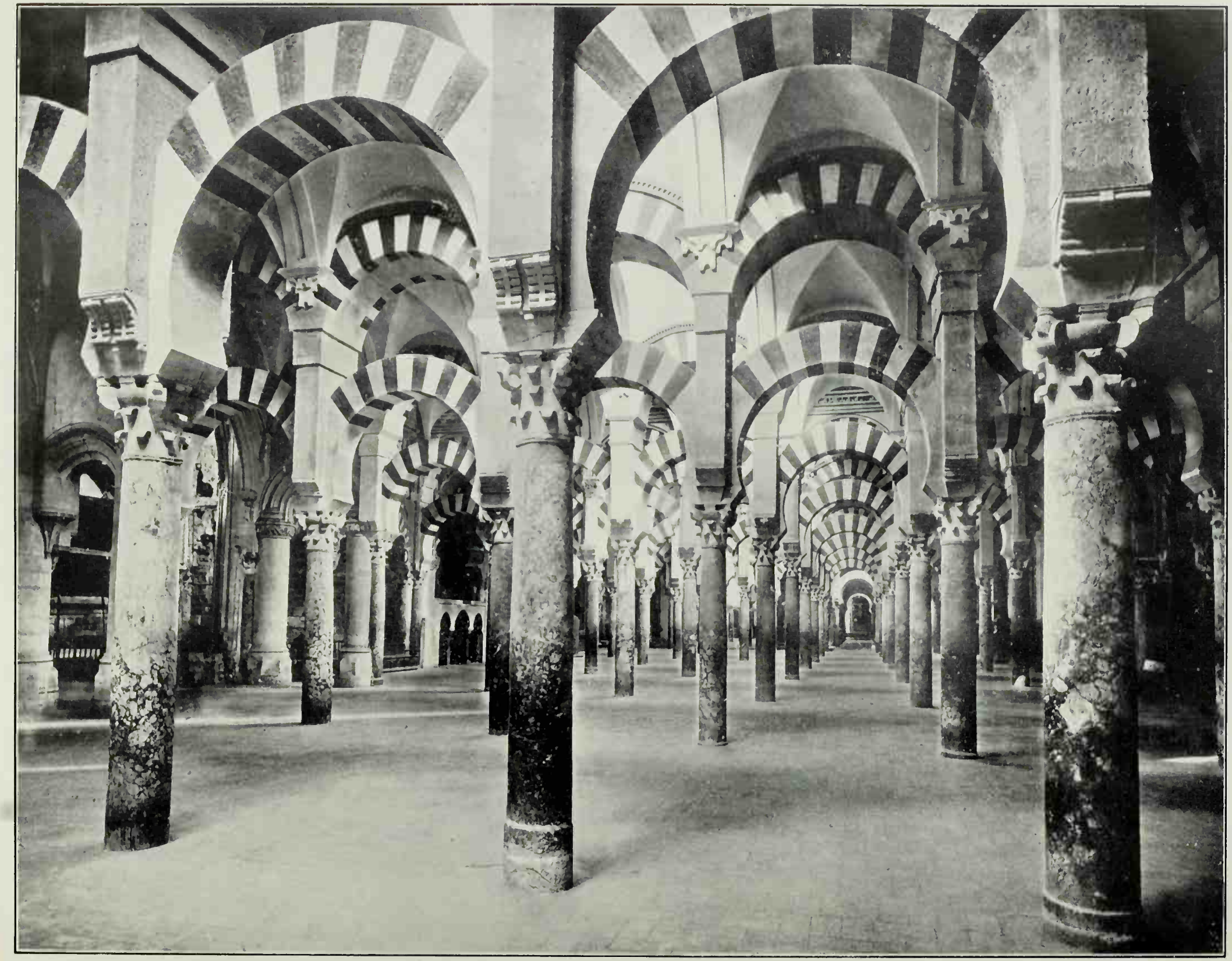
THE CHOIR, CORDOVA CATHEDRAL



NORTH ANGLE OF THE CHAPEL OF VILLAVICIOSA

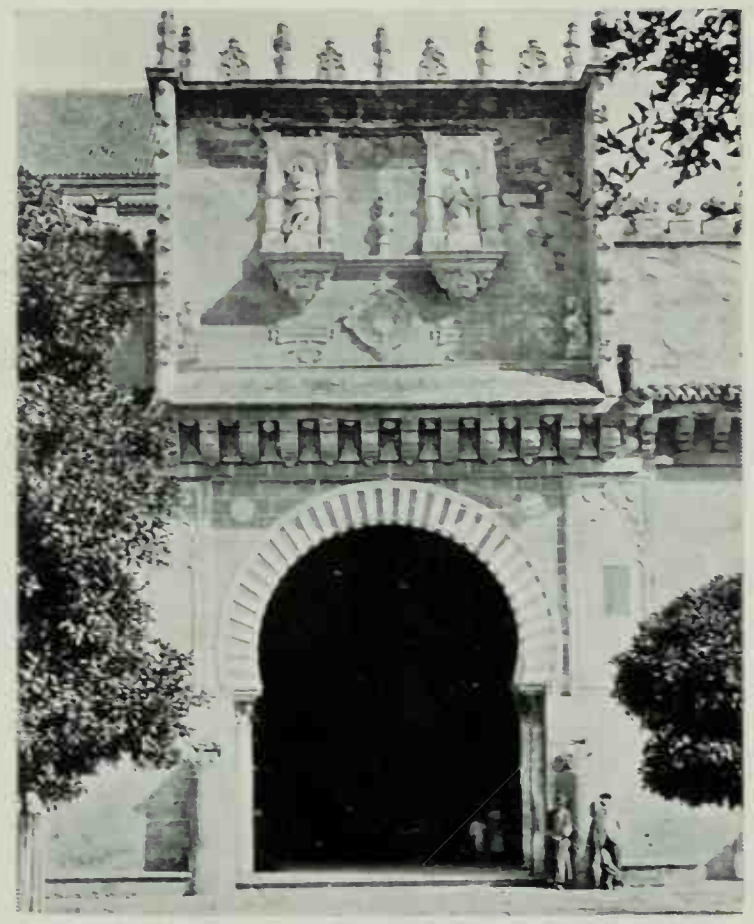


THE CHAPEL OF VILLAVICIOSA



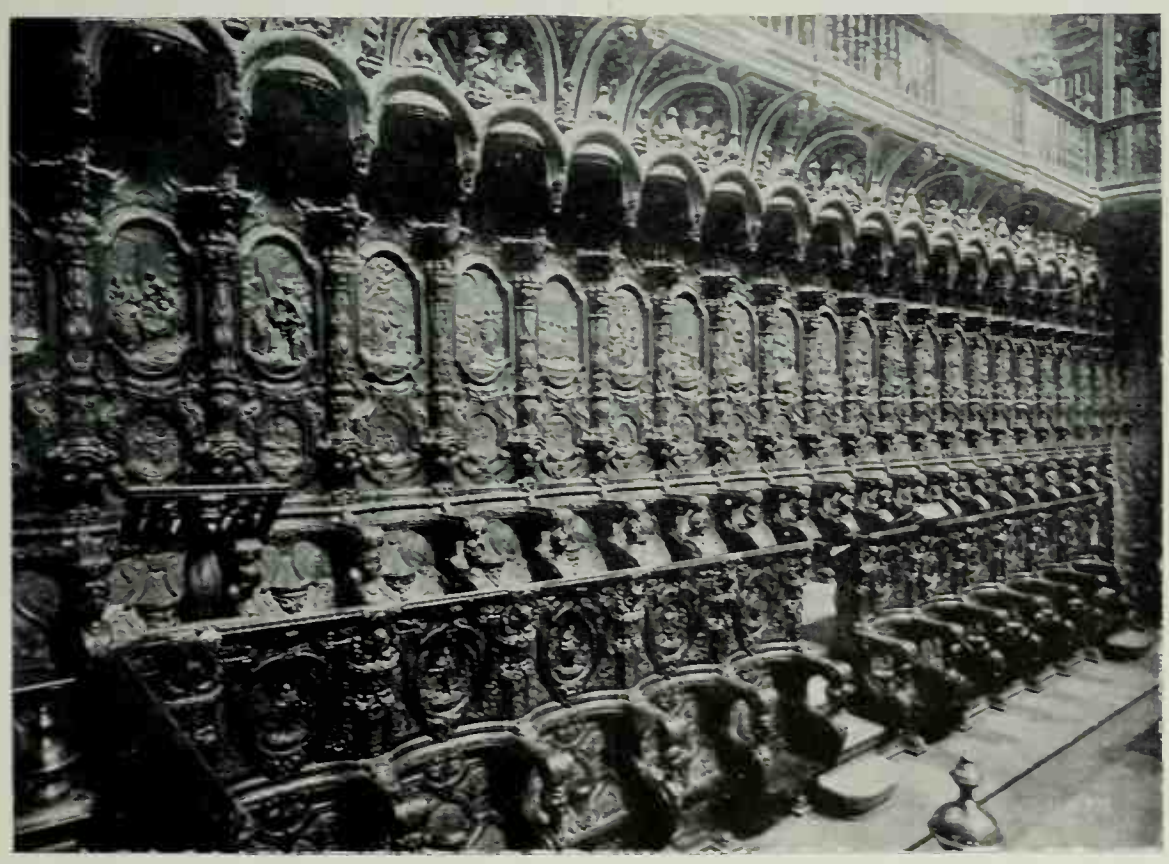
INTERIOR OF THE MOSQUE, CORDOVA

secrated as a Catholic church, but remained practically unaltered. It was in 1523 that the bishop, Don Alfonso Manrique, insisted, despite the threats and protests of the municipality, in sweeping away over 200 columns in order to erect the existing chancel choir and lateral chapels in the erstwhile Mohammedan temple. Out of place as they are here, these additions are not deficient in taste and beauty. The reredos of jasper and bronze was painted by Palomino and flanks a gorgeous tabernacle. The choir-stalls are by Duque Cornejo, who is buried here. In the mosque also lie the poet Gongora, Lope de Rueda, the Spanish Molière, and Doña Maria de Guzman de Paredes, a lady celebrated in the reign of Philip II. for her wit and wisdom, who won every degree in the power of the University of Alcalá to bestow.



THE GATE OF CANÓNIGOS (MEZQUITA)

On the whole, the far-famed "Mezquita" must be pronounced a disappointment. It must always be so with the simply planned temples of Islam, when they are stripped of the rich carpets, the lamps, and handsome furniture with which they were enriched in Turkey, Egypt, and Persia.

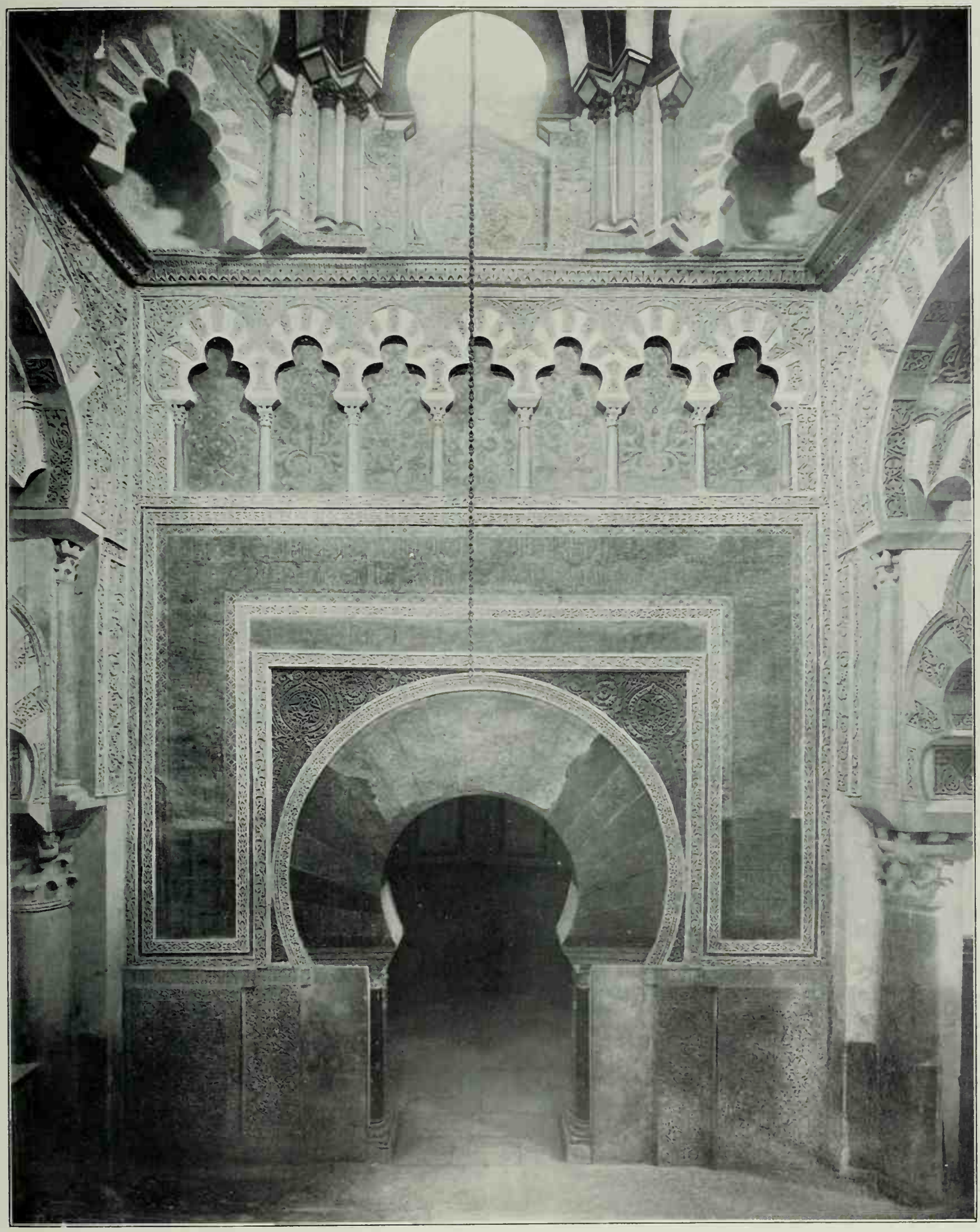


CHOIR STALLS IN THE MOSQUE OR CATHEDRAL

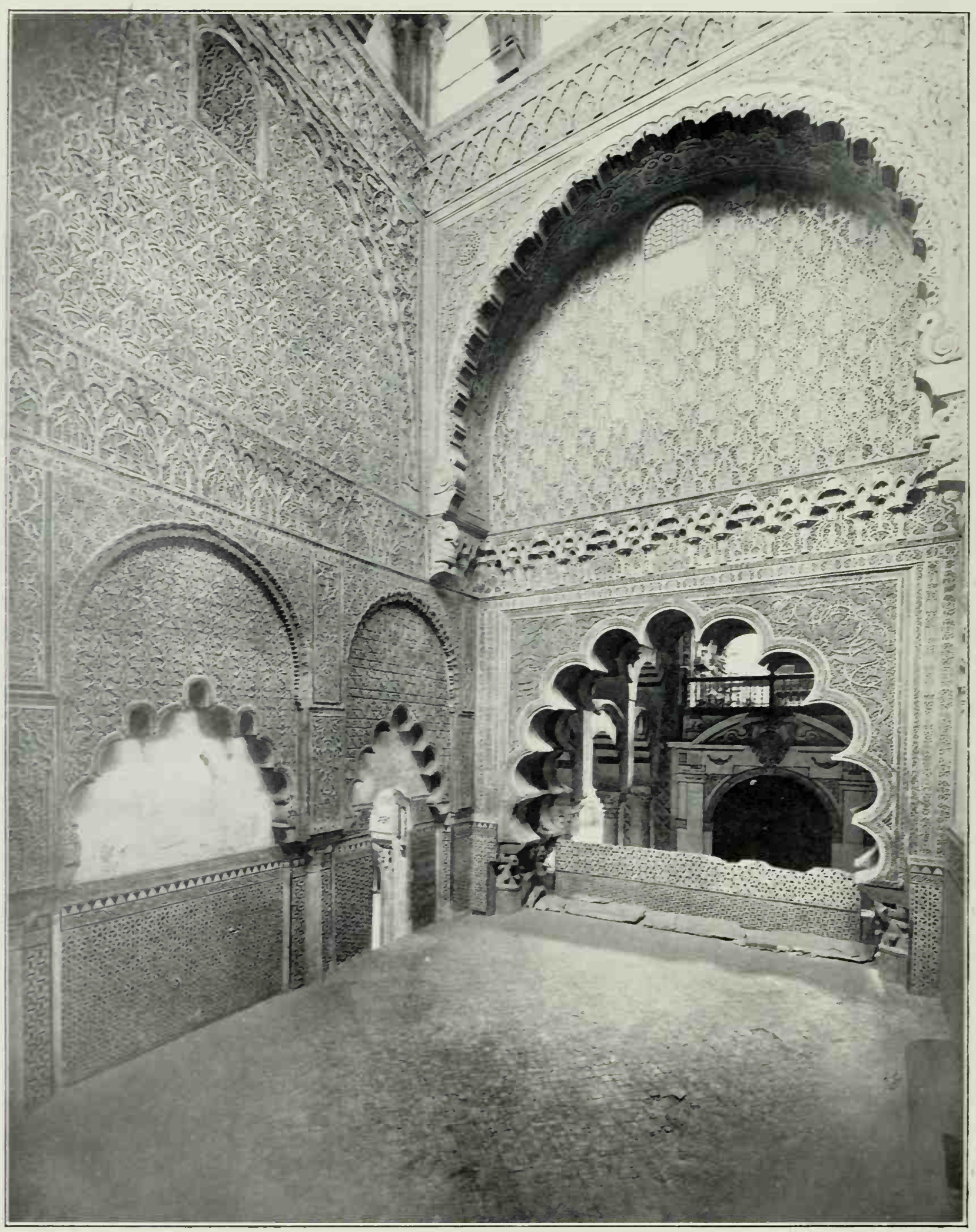
Cordova was also renowned for the gorgeous palace of the Khalifas, called Az Zahara, which stood on a hill 3 miles north-east of the city. No trace of it remains to-day. We are told, of course, that this was the largest and most magnificent palace ever raised by man, that the harem could accommodate 6000 women.



APPROACH TO THE CHAPEL OF THE MIHRAB, CORDOVA



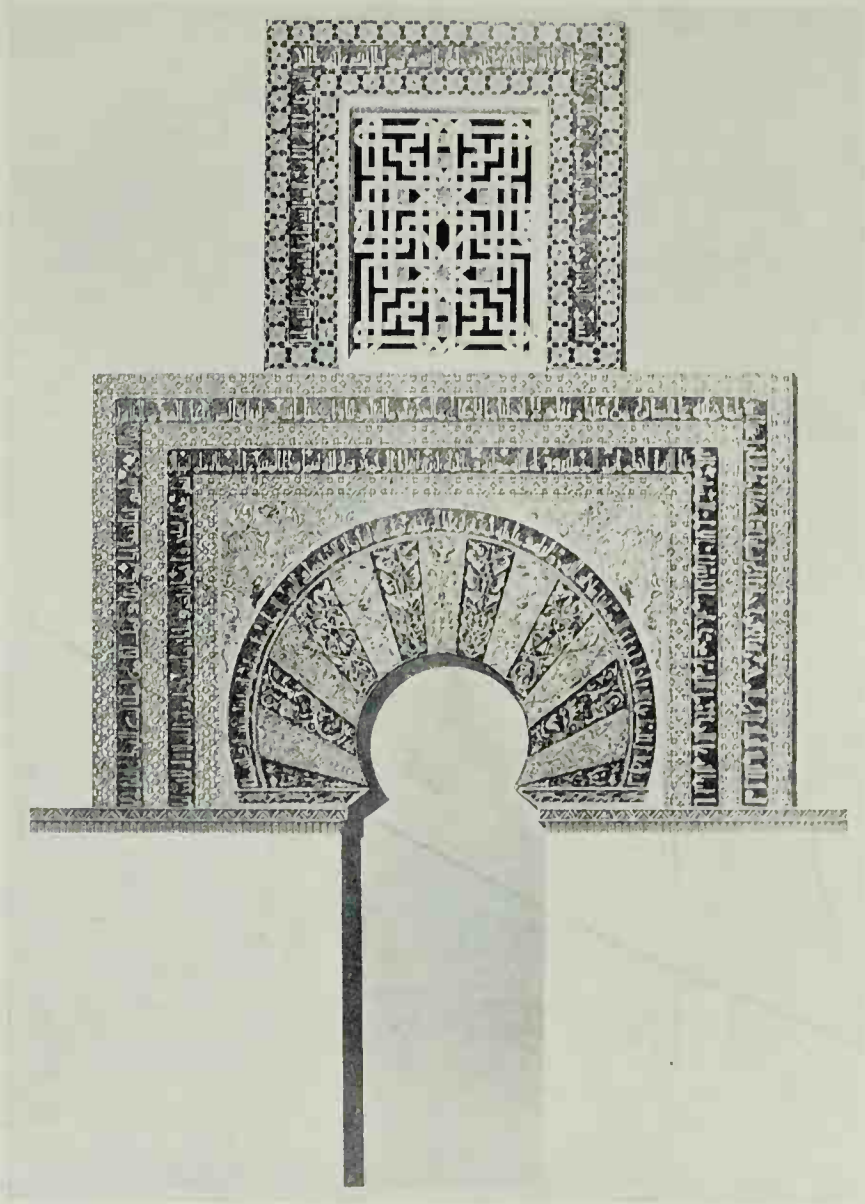
THE CHAPEL OF THE MIHRAB, CORDOVA



THE CHAPEL OF THE MAKSURRAH, CORDOVA



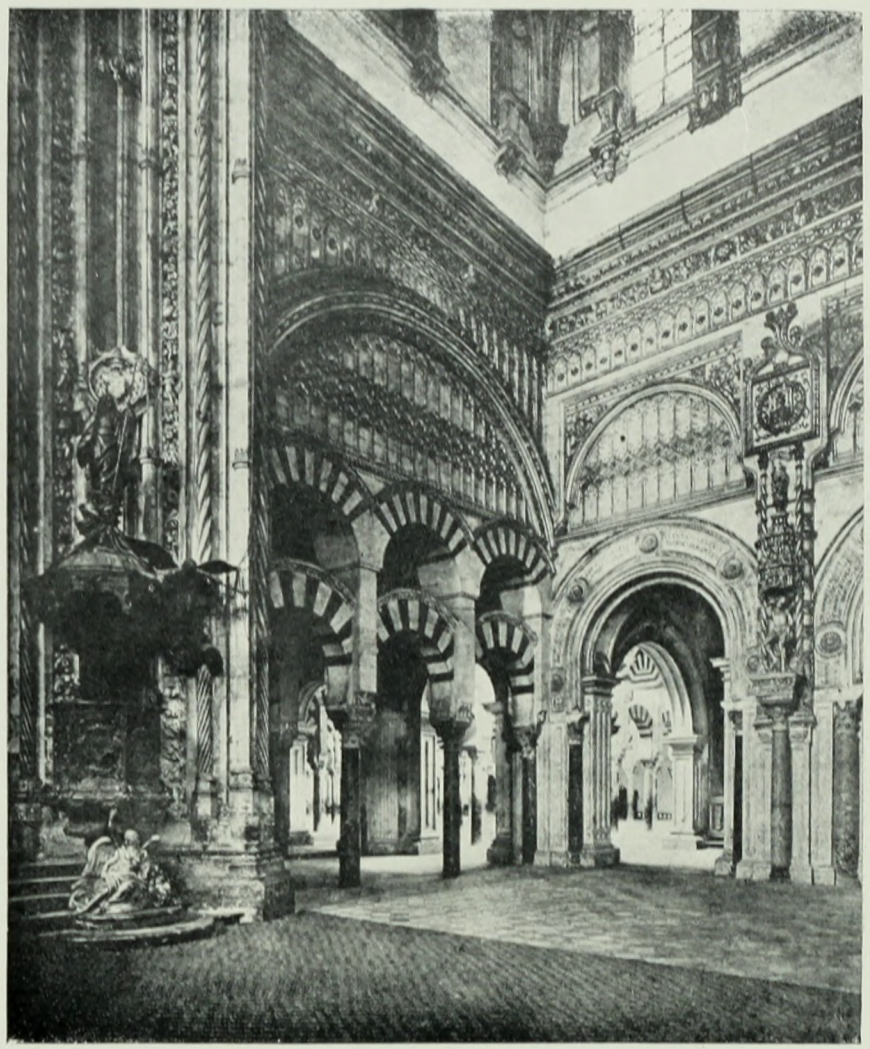
MAIN ENTRANCE TO THE MOSQUE, CORDOVA



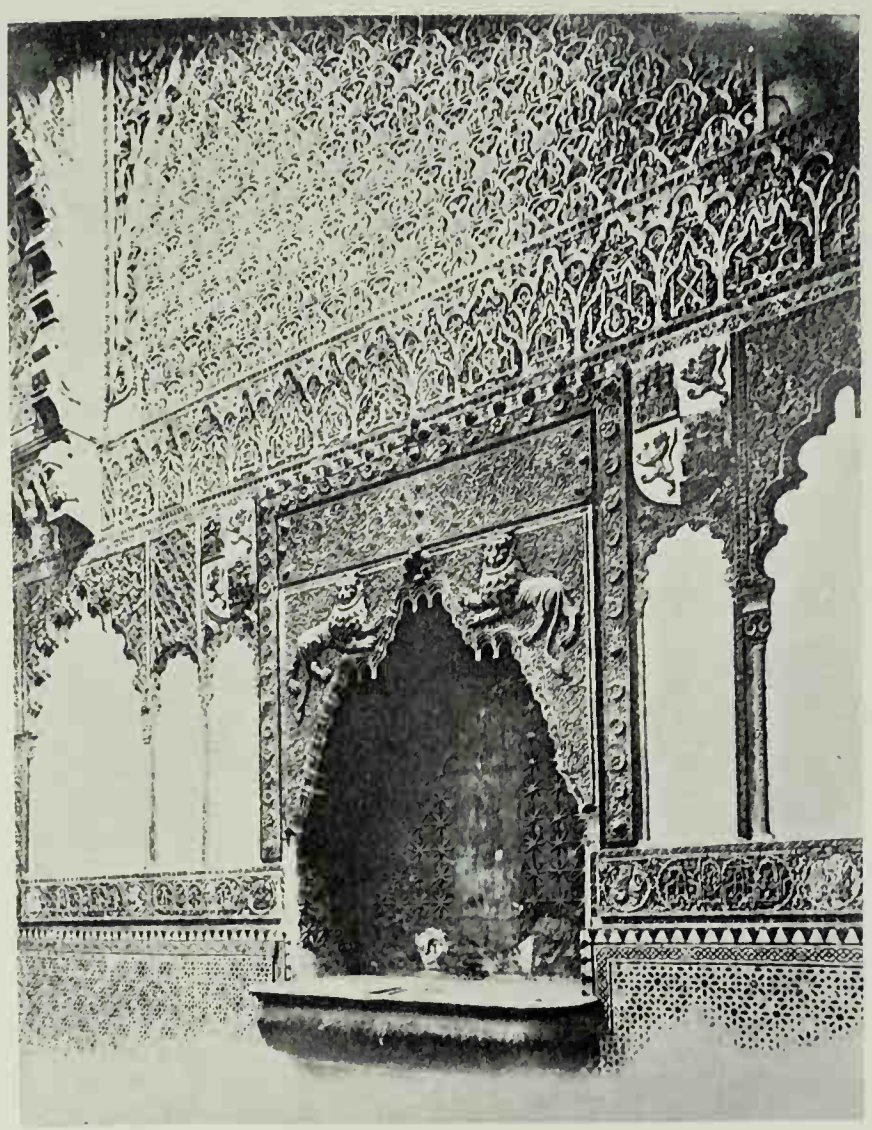
RIGHT LATERAL PORTAL, WITHIN THE PRECINCT OF THE MAKSURRAH. CORDOVA



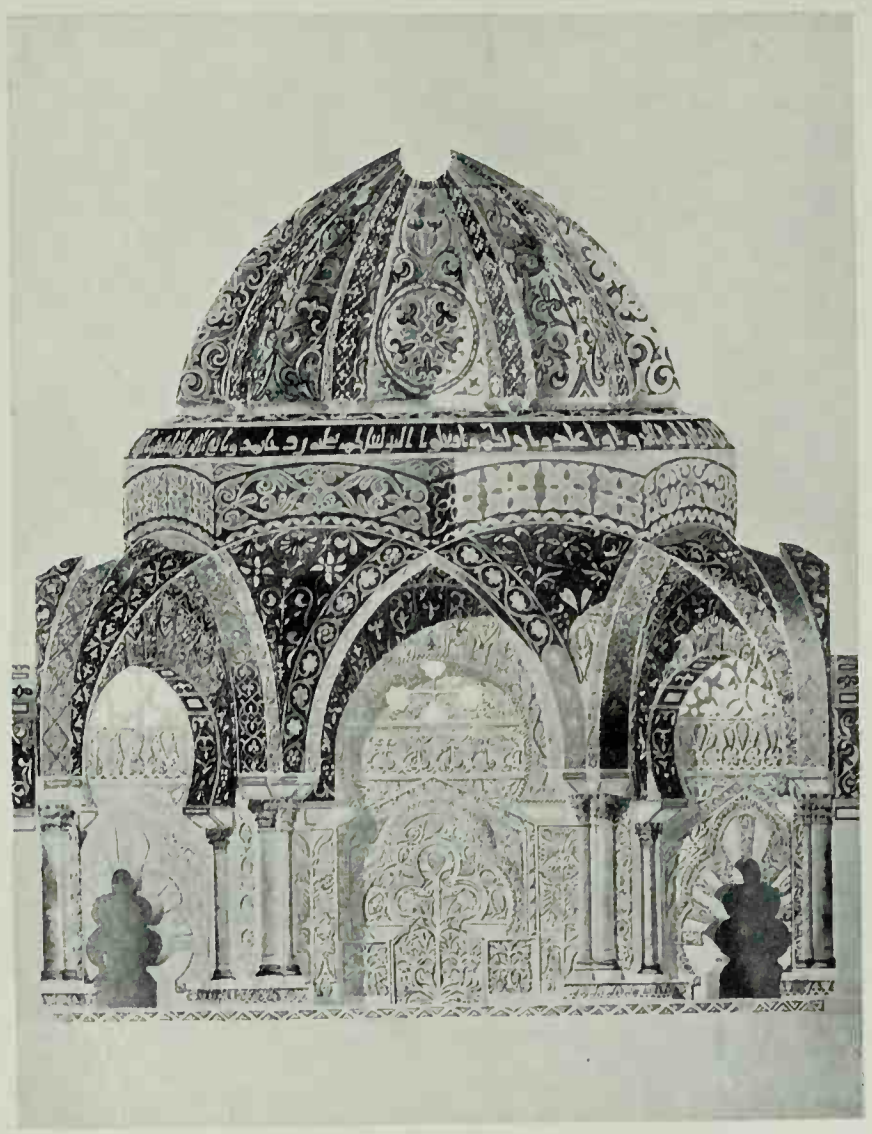
THE GATE OF PARDON, CORDOVA



VIEW OF THE TRANSVERSE NAVE, CORDOVA CATHEDRAL



INTERIOR OF THE CHAPEL OF SAN FERNANDO, CORDOVA



VERTICAL SECTION OF THE DOME AND CUPOLA OF THE MIHRAB, CORDOVA



EXTERIOR OF THE MOSQUE

1500 guards, and 3790 eunuchs, &c. We know, having seen the Alhambra and the Alcazar, how much to credit of these far-fetched descriptions, though doubtless the palace of the Khalifas was a good deal larger than those two buildings. It was erected with a fortune bequeathed to the reigning sovereign by one of his deceased favourites and was named by him, quaintly enough, after her successor in his affections. On the break-up of the Khalifate we hear little of the palace, and under the stern rule of the Almohades it seems to have been suffered to crumble away.

To the Khalifas we owe the picturesque walls, with flanking towers, which girdle the city, and the grand old bridge of sixteen arches which spans the Guadalquivir. In Roman times the river was navigable up to this point. On the south side the bridge is defended by a fine old mediæval barbican called the Calahorra. Here in 1394 that prototype of Don Quixote, the Master of Calatrava, on his way to attack the Moors of Granada, was met by the royal officers forbidding him, in the king's name, to proceed farther. In vain! The Master and his fanatical following forced their way across and perished, to the last man, long before they came within sight of the Alhambra.

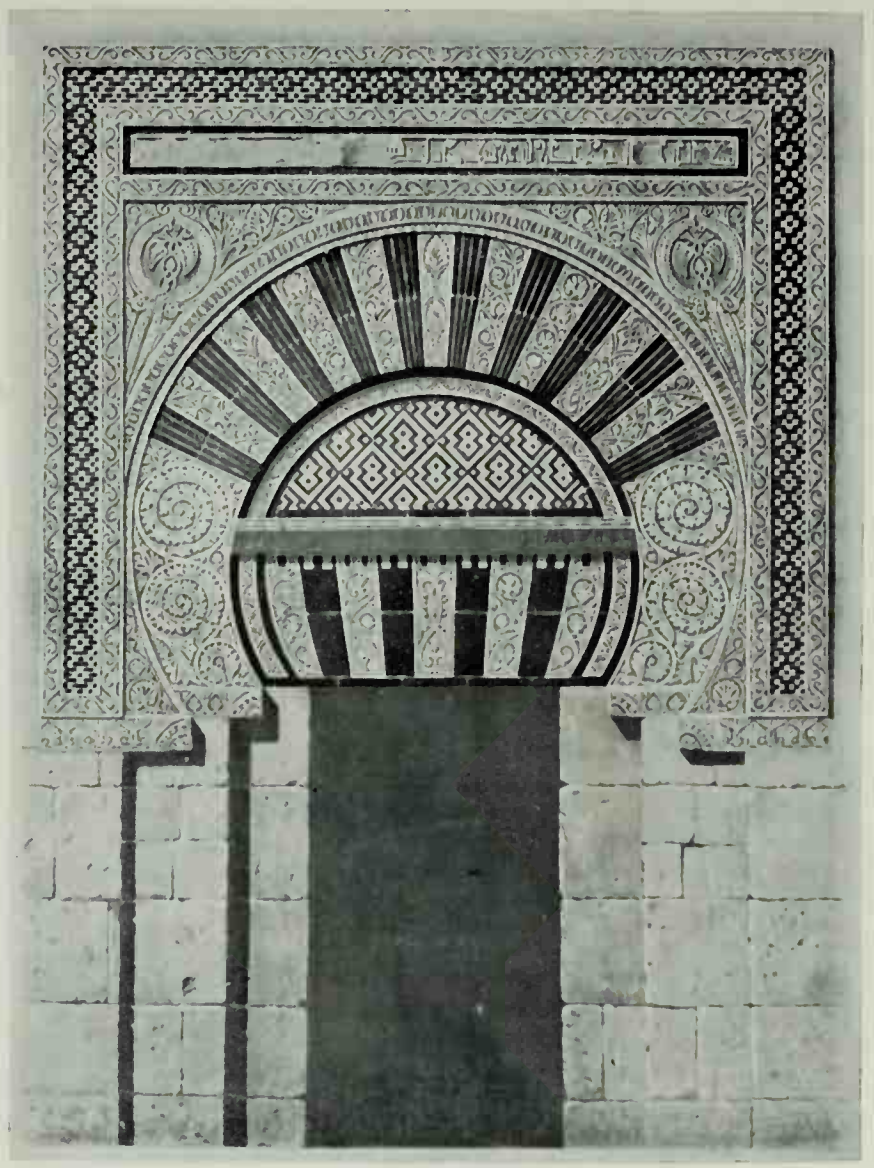
All other vestiges and stains of antiquity in Cordova have been obliterated by the drastic application of whitewash. The capital of the Khalifas is now a third-rate provincial town, not more dull than others, and less picturesque than many. Cordova, in fact, hardly corresponds to the expectations most strangers form of it. It has no



THE BISHOP'S GATE



THE CHOIR, CORDOVA CATHEDRAL



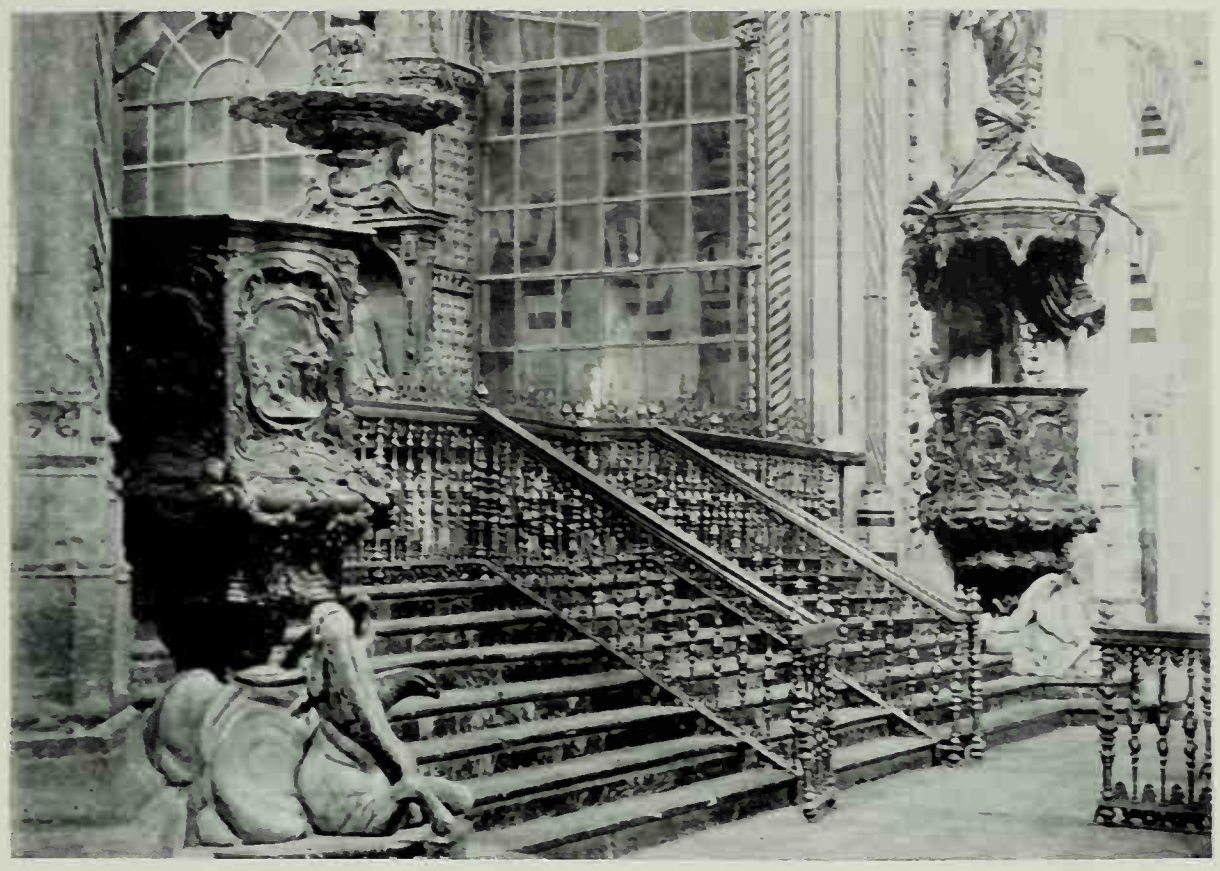
GATE CORRESPONDING TO THE BUILDING OF ALHAKEM II., CORDOVA



INTERIOR OF THE CATHEDRAL, CORDOVA



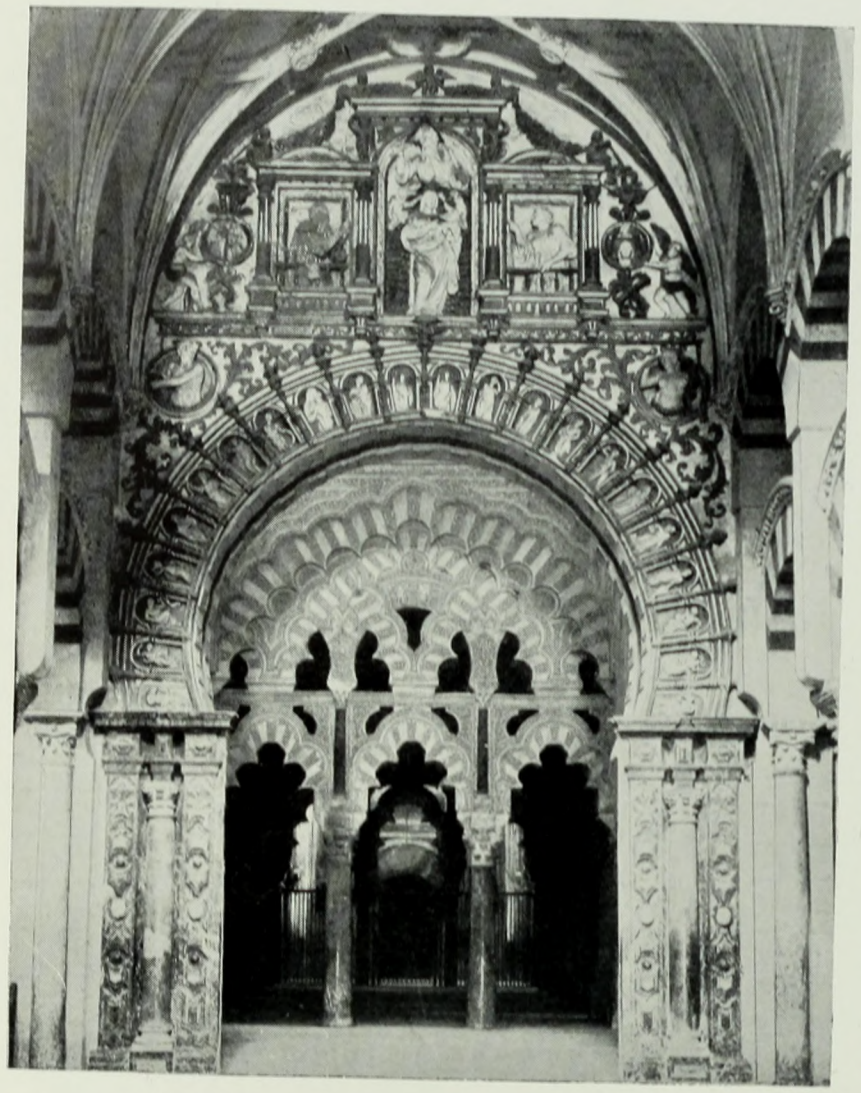
LATERAL DOOR OF THE MOSQUE, CORDOVA



PULPIT AND STEPS OF THE HIGH ALTAR, CORDOVA



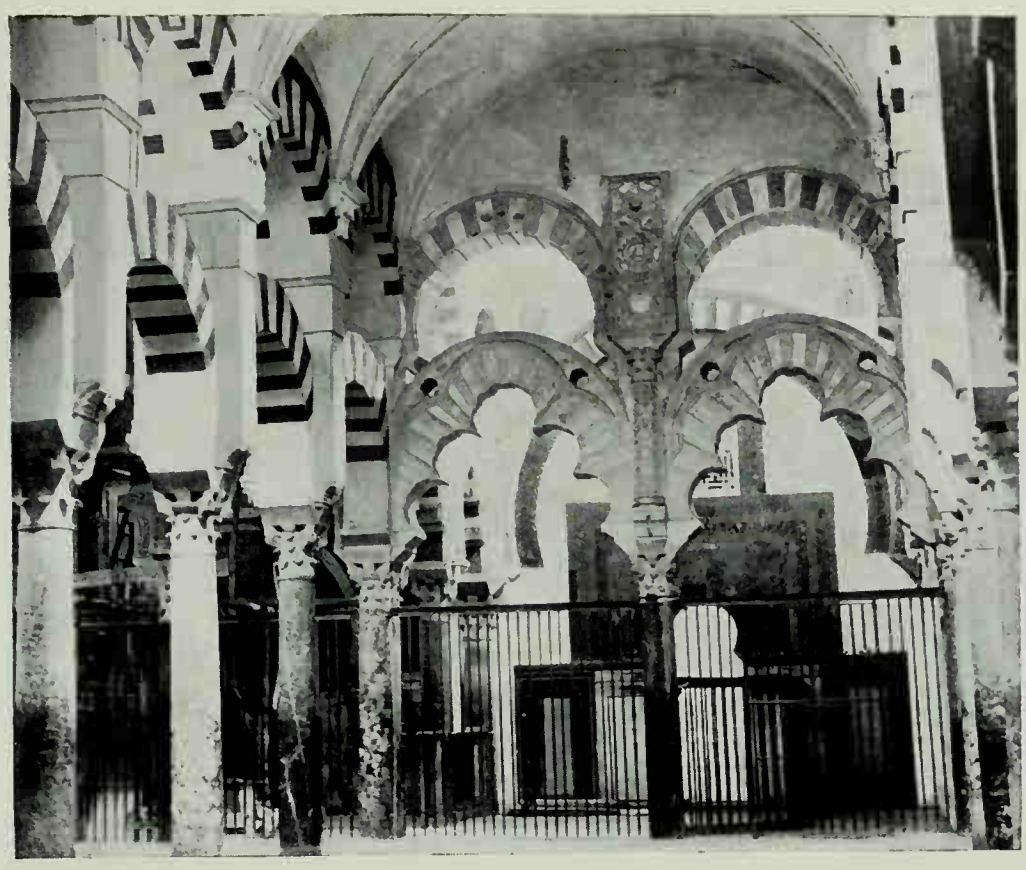
VIEW OF THE CHOIR AND HIGH ALTAR, CORDOVA



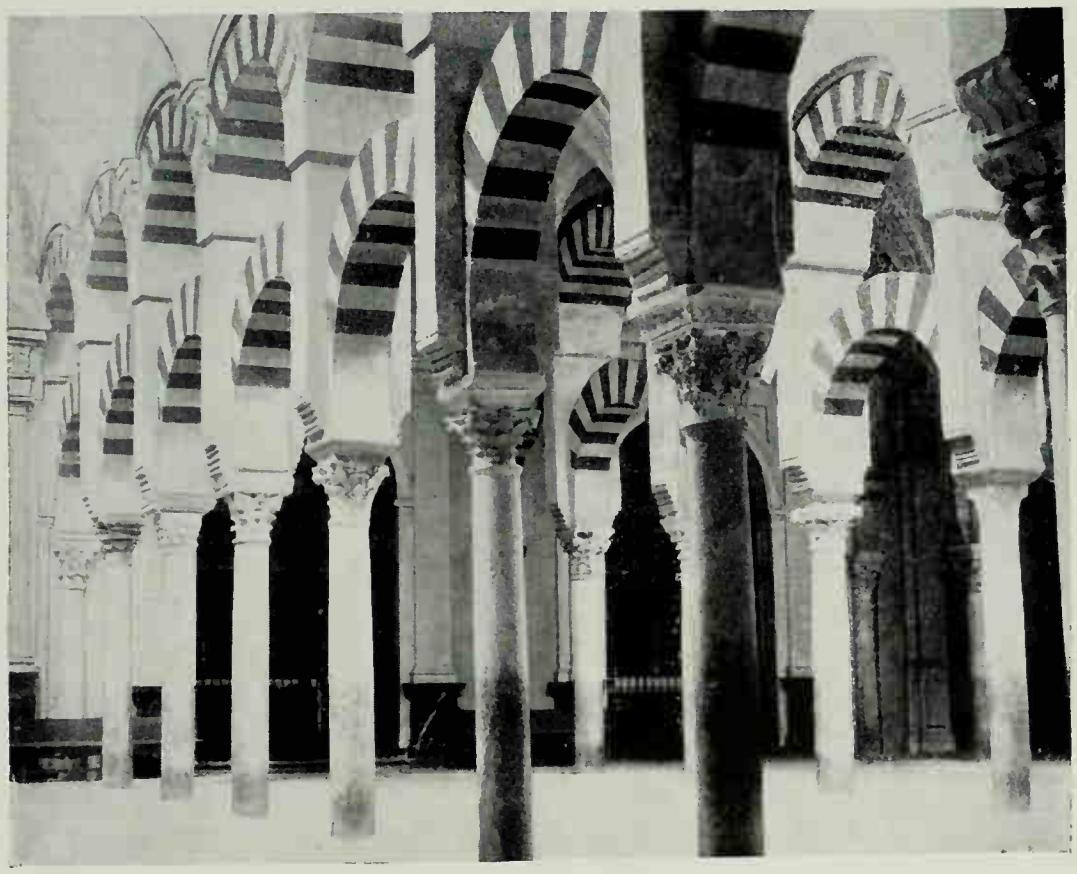
CENTRAL NAVE IN THE CATHEDRAL, CORDOVA



CENTRAL NAVE IN THE CATHEDRAL, CORDOVA



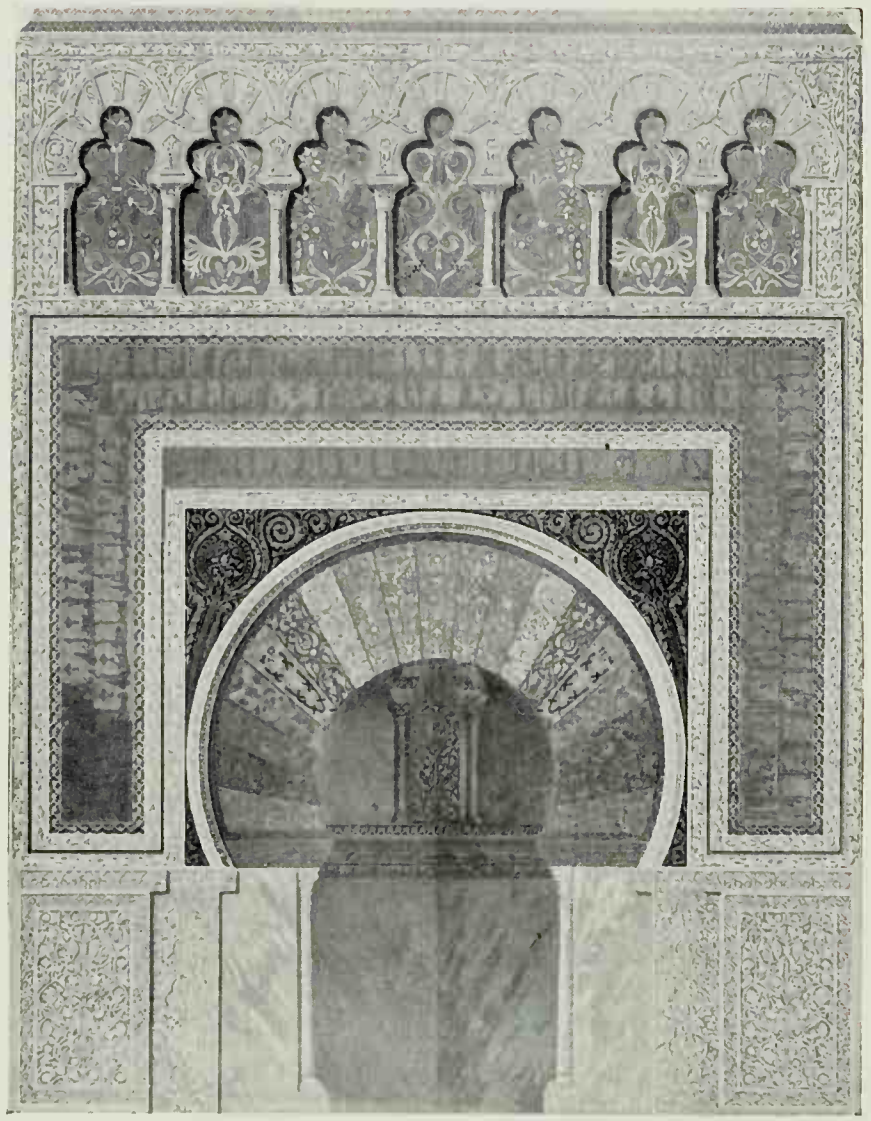
INTERIOR OF THE MOSQUE, CORDOVA



INTERIOR OF THE MOSQUE, CORDOVA



THE BISHOP'S THRONE IN THE MOSQUE OR CATHEDRAL, CORDOVA



PORTAL OF THE MIHRAB, CORDOVA

monuments worth examination other than those I have dealt with, and though it keeps green the memory of its eponymous hero, the Great Captain, and has named its principal street after him, you must go to Granada and Montilla for any tangible memorials of his existence. The stamped leather which once procured the town a European reputation is no longer manufactured here, and it is difficult even to purchase a specimen. But the famous breed of Cordovan horses has not greatly deteriorated, and many a poor hidalgo rides into the town on a steed which in London would be worth more than all the rest of his effects put together.



THE VILLAVICIOSA CHAPEL, ONCE THE MAKSURRAH, IN THE MOSQUE, CORDOVA

Walking the streets of Cordova is not a pleasant exercise. The streets are said to have been paved in 850, and do not appear to have been repaired since. But a drive in the surrounding country, which is a Paradise of fertility, will long be remembered as among the pleasantest experiences of Spanish travel.

JAEN

JAEN is an Andalusian city of immemorial antiquity. It has been identified with several places mentioned by the earliest geographers. The little kingdom was taken by Scipio from the Carthaginians. Under the Moorish domination Jayyen, as it was called, became a town of great wealth and importance. It was captured by Al Ahmar, the famous founder of the sultanate of Granada, in 1232, but was ceded by him a few years later to Ferdinand III., who built the Alcazar and several churches. As a large frontier town, Jaen naturally figured a great deal in the interminable wars between the Christians and Moslems.

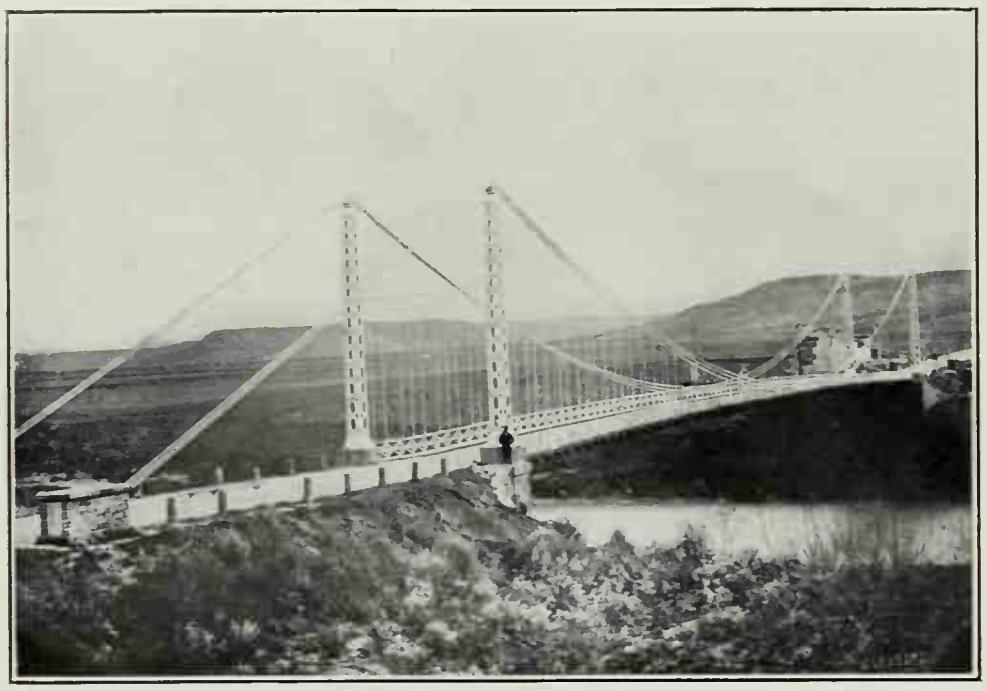


GENERAL VIEW OF JAEN

The most important memorial of those days is the Citadel, or Torre del Homenage, a great battlemented tower that once formed the keep of the Alcazar. Within, all is dark, sad, and silent, the vaulted chambers seeming like the tombs of their old knightly occupants: the keep communicates by a wall and rampart-walk with another tower, of similarly sombre interior, lighted by two-light windows with pointed arches. The beautiful chapel of the fortress is now little better than a heap of ruins. Ruins, for that matter, strew the whole area once covered by this mighty stronghold.



THE CATHEDRAL, JAEN

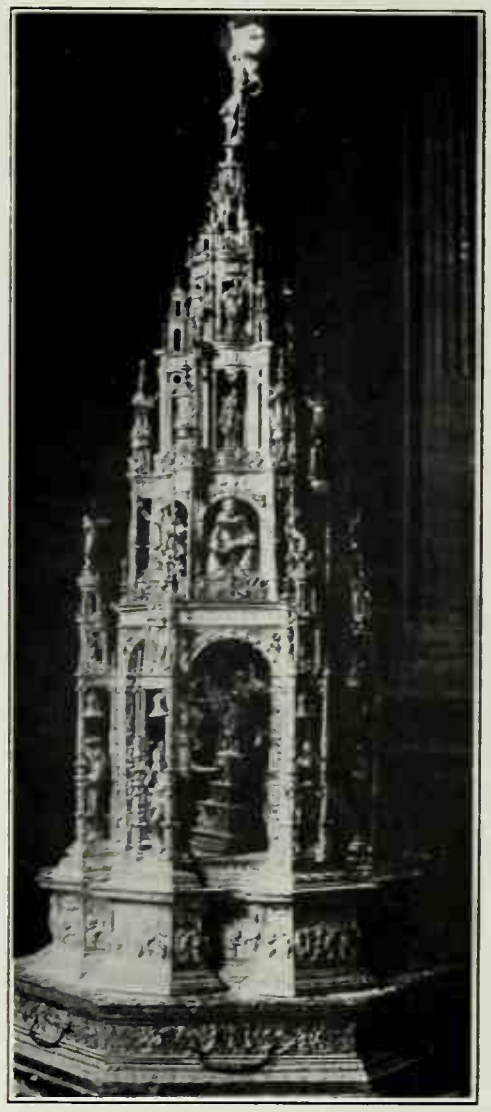


BRIDGE OF MENGIBAR, PROVINCE OF JAEN

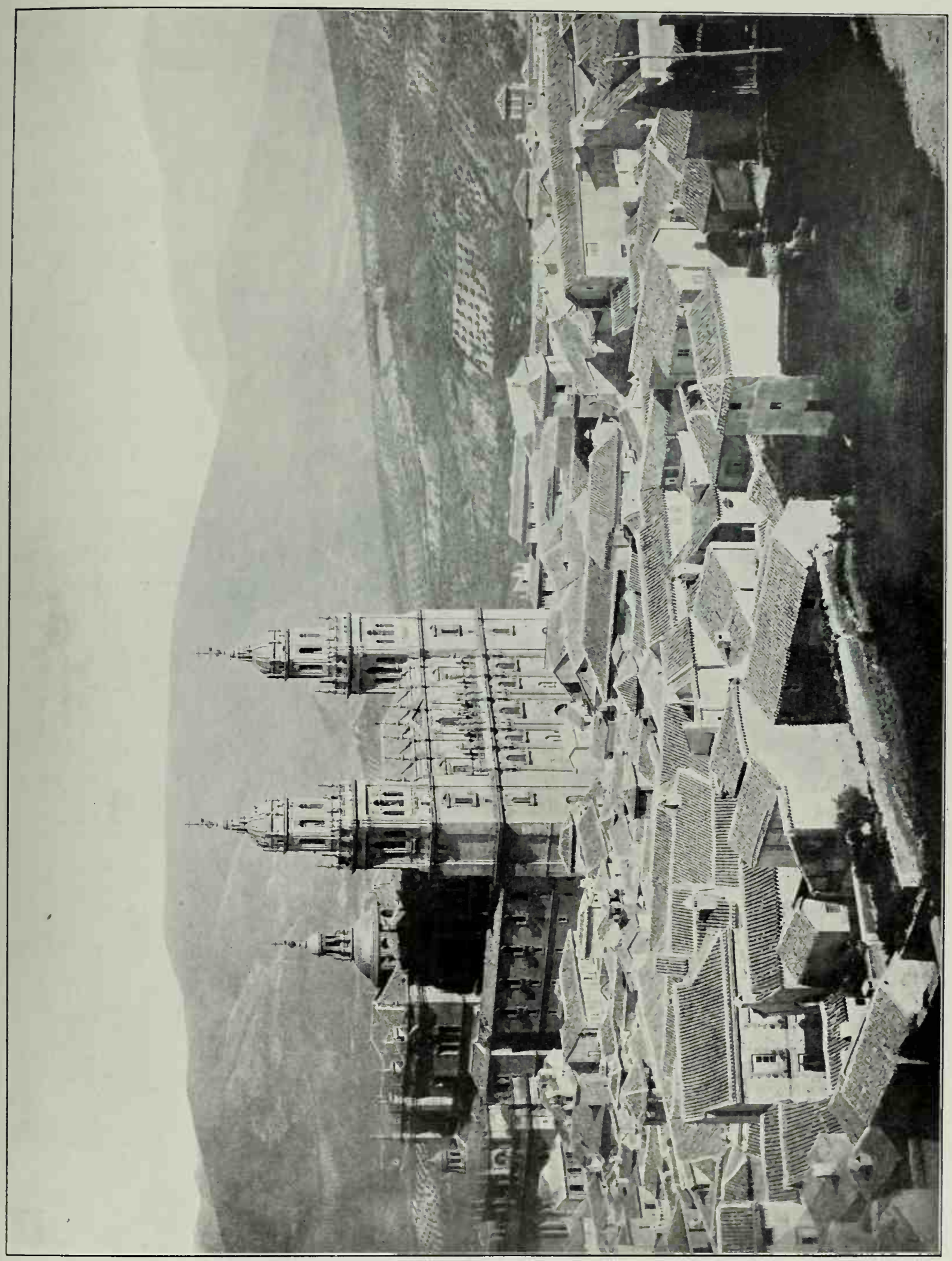
Jaen is a quaint, silent town, redolent of semi-oriental, sensuous repose. Its streets are dark, melancholy, and well-nigh deserted; but the patios of its houses are gay with flowers and shrubs, and cooled by pleasant fountains, beside which old Khayyam might well have been content to dream life away. But those who built the towers, which are now to be seen crumbling away, had aspirations of a different sort from the philosophical Persian's, as the numerous Gothic churches remain to attest. San Ildefonso, notwithstanding, has its west porch in the Græco-Roman style, and is one of the few buildings where the later work, even of the seventeenth and eighteenth centuries, may be favourably compared with that of an earlier age.

The cathedral of Jaen, begun in 1500, but not dedicated till the year 1660, is, of course, in the style of the Renaissance. It is built in the usual form of a Latin cross with the nave and aisles of nearly the same height and displaying a remarkable variety in the vaulting. The three principal façades are skilfully designed, but marred by excessive decoration. The south door is the finest, and is surmounted by a noble statue of the Virgin crowned by angels. Next in merit comes the west front, with an elaborately sculptured portal set between four massive Corinthian pillars, and a rather severe second body, adorned by a statue of St. Ferdinand, the work of Pedro Roldàn. The figures over the side door are those of St. Michael and St. Katharine. The west front is flanked by two towers of five storeys, surmounted by elegant domes. The cathedral stands out grandly and conspicuously above the town.

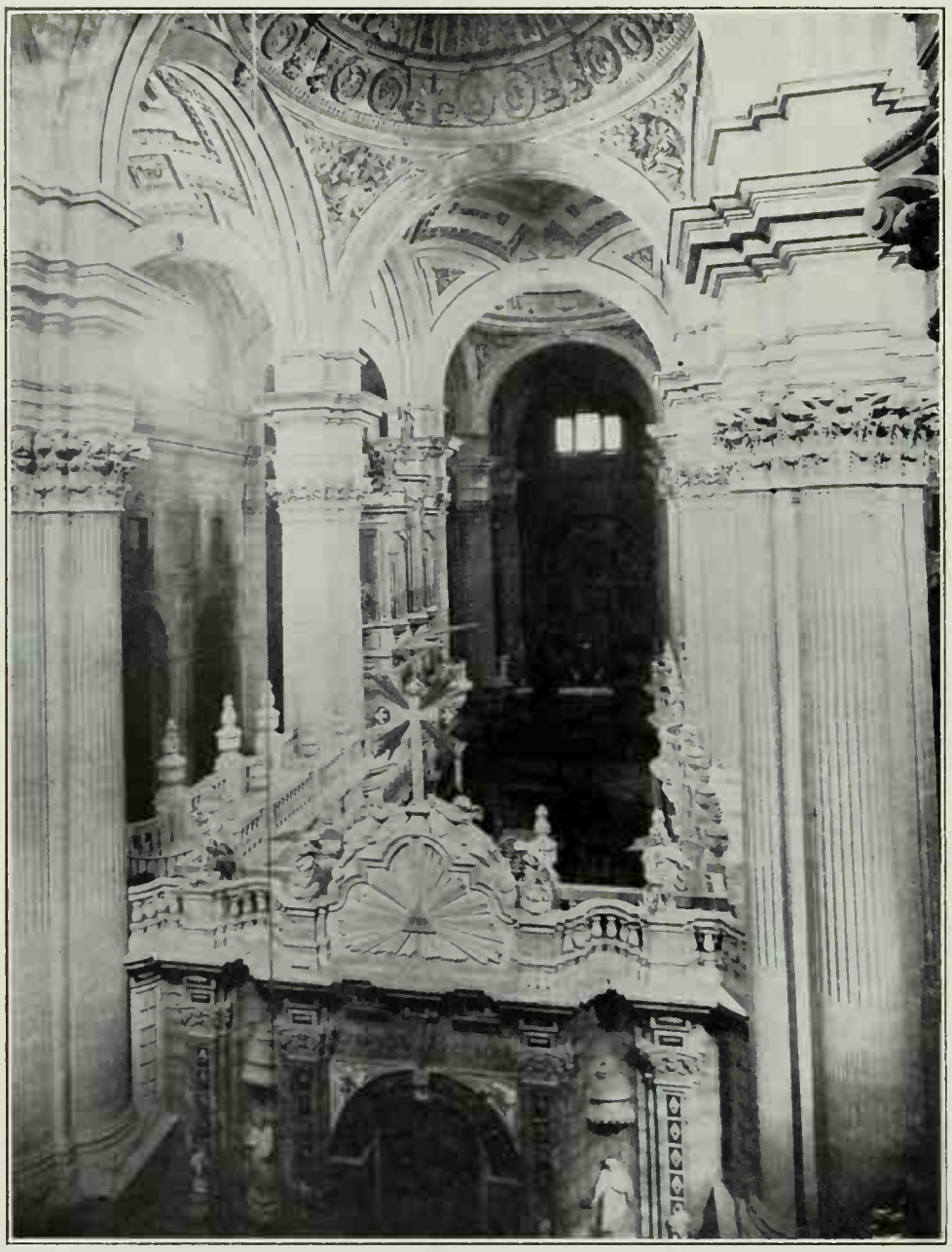
The interior of the church rivals Valencia in richness. In the transept the decoration is excessive, in the choir it is bad, while its outside walls look more like those of a prison than of a choir. The pulpits are of greater refinement. In infinitely better taste is the chancel. At each of its four angles is



MONSTRANCE IN THE CATHEDRAL, JAEN



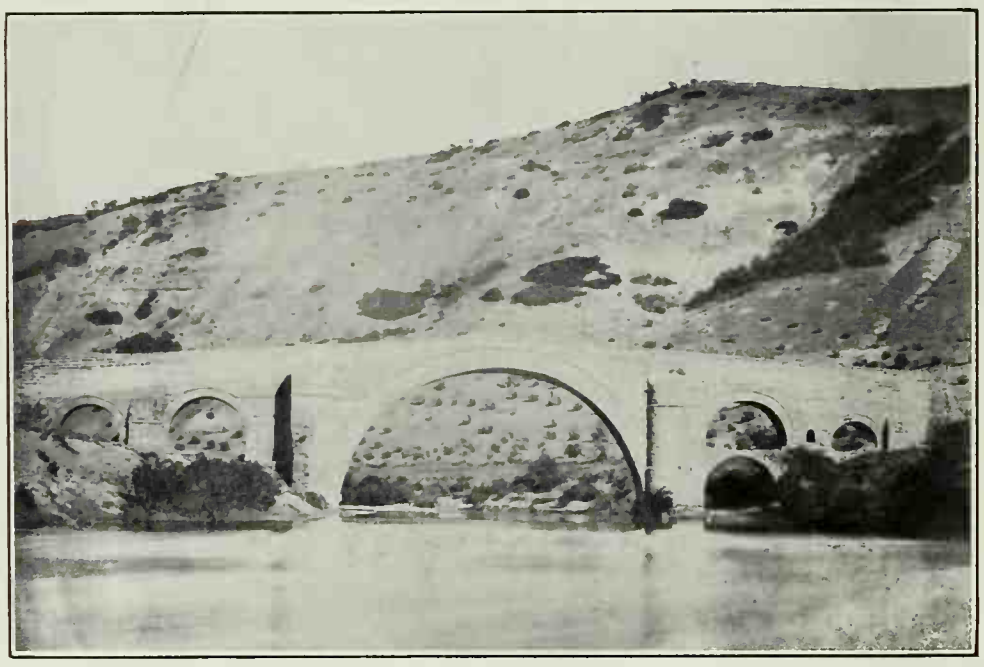
THE CATHEDRAL, JAEN



INTERIOR OF THE CATHEDRAL, JAEN

the figure of an angel, supported by a column and upholding a silver lamp, and in the centre, visible from all parts, is an altar of jasper, bearing a small but rich and beautifully chiselled tabernacle. "The architect of the presbytery," remarks a Spanish writer, "has expressed in it the purest ideas of Christianity, and is able to communicate his sentiments to every Christian that admires his work." So much praise cannot be bestowed upon the chapels opening into the aisles, which are conspicuous for their gaudy and tasteless retablos and furniture. Even the Capilla Mayor, behind the tabernacle, is not free from the taint of over-decoration. On its altar, in a silver urn, is preserved one of the impressions said to have been left by the face of Christ on Veronica's handkerchief. It is exhibited to the faithful thrice yearly.

The west front of the sixteenth-century church of San Miguel deserves inspection (the church itself no longer exists). It is in excellent Renaissance style and dates from 1561. Among the public buildings of Jaen figures the town-hall, the ancient palace of the Counts of Garciez. Among other mansions are the house of the Counts of Villar Don Pardo, in the pointed style with a fine patio exhibiting a combination of the Moorish and Græco-Roman styles; the house of Bishop Suarez in the Renaissance



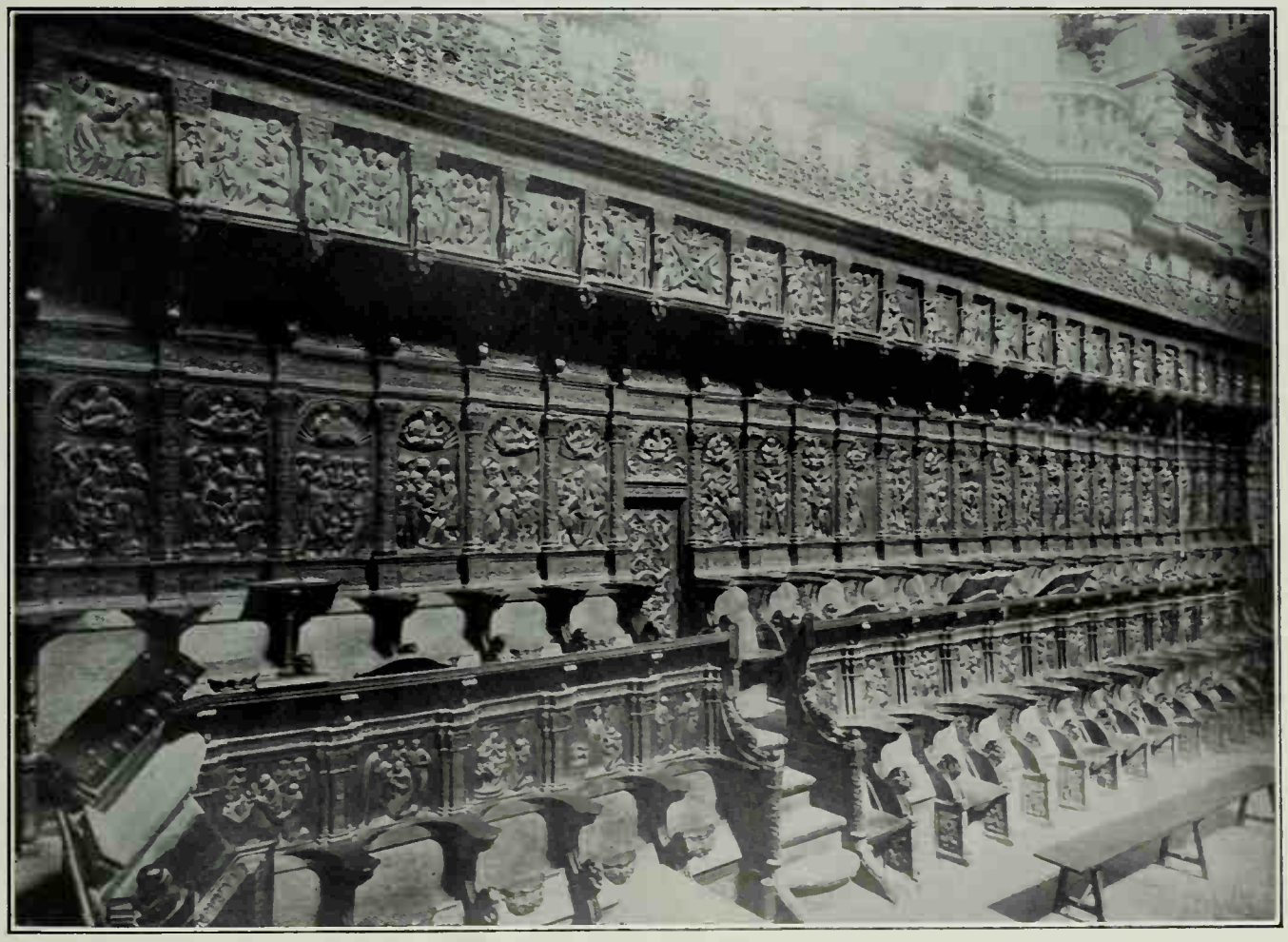
BRIDGE OVER THE GUADALIMAR, PROVINCE OF JAEN

style; the sixteenth-century Casa de Quesada; the Renaissance Casa de Cristobal de Vilches, and the classical Casa de los Masones. Jaen boasts a charming alameda, and an "English" garden in the Plaza Dean Mazas.



VIEW OF ALHAMA

The city enjoys a splendid view of the numerous mountain-chains which meet in its neighbourhood, notably of the Cerros de Imoza, Piedras Rubias, los Monteros, Sierra Magina, and Castellones. The vega itself is a veritable Mahomet's paradise. It is a tract of great fertility, producing an abundance of olives, corn, and fruit. The district is studded with fortified dwellings, reminiscent of the days



CHOIR STALLS IN THE CATHEDRAL, JAEN

when the Moors rode forth on their raids from Granada. The silk industry has died out at Jaen as at the latter city; but it is still an important distributing centre for

the neighbouring agricultural district, and the mountains are rich in black marble and good building stone. Two miles from the town are the mineral waters of Jabalcaz, resorted to a great deal by the Andalusian gentry and possessing (it is said) valuable medicinal properties.

Alhama is better known nowadays, perhaps, in Spain as the Tunbridge Wells of Andalusia than as the key of Granada. Its waters were known (as mineral waters generally were) to the Romans, and were not neglected by the Moors, who gave the name Al Hammâm, "the bath," to the place. The bathing establishment is at a little distance from the town, which bears a considerable resemblance to Ronda. It clings to the precipitous sides of a mighty rock which is cleft by a deep gorge called, as usual, the Tajo. The whole scene is a marvel of picturesqueness. The decayed mansions which abound here, as at Ronda, were the seats of the families whose ancestors took part in the memorable conquest of the town.



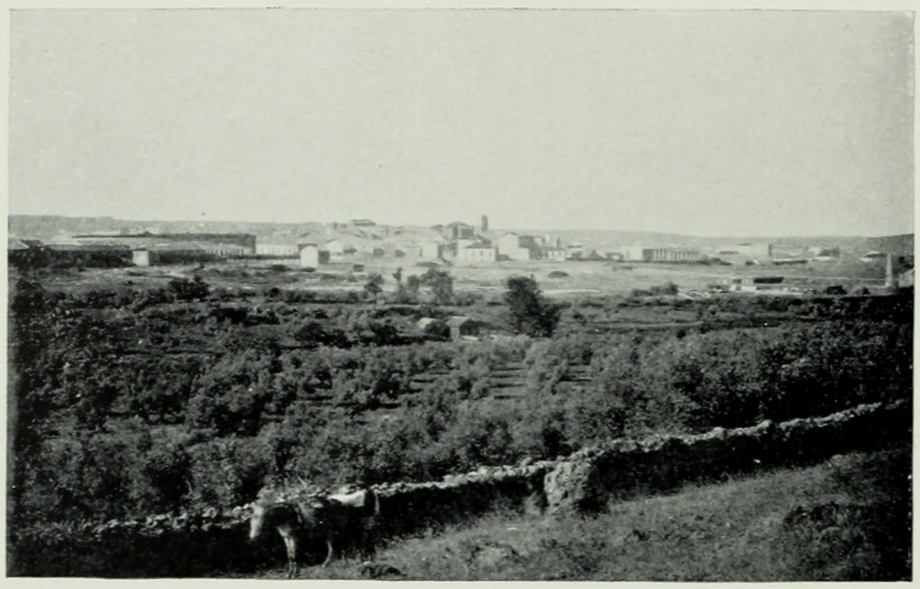
STATUE OF ALFONSO XII., ALHAMA



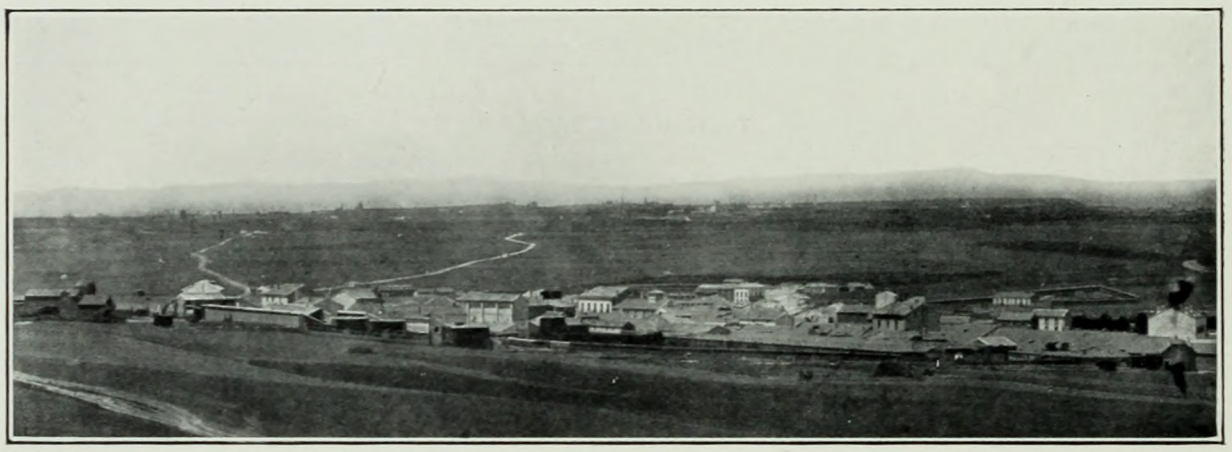
VIEW OF ALHAMA



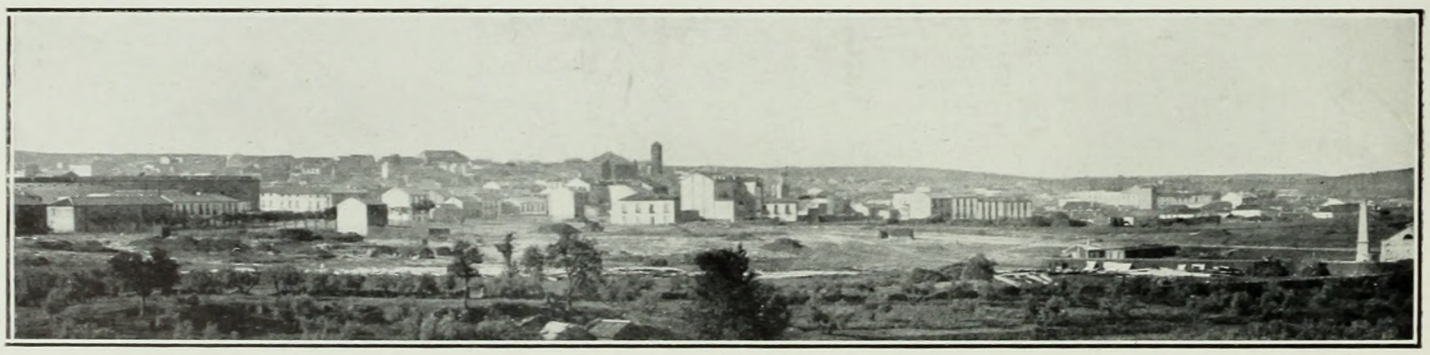
A VIEW OF ALHAMA



LINARES, PROVINCE OF JAEN



MINES OF LINARES, PROVINCE OF JAEN

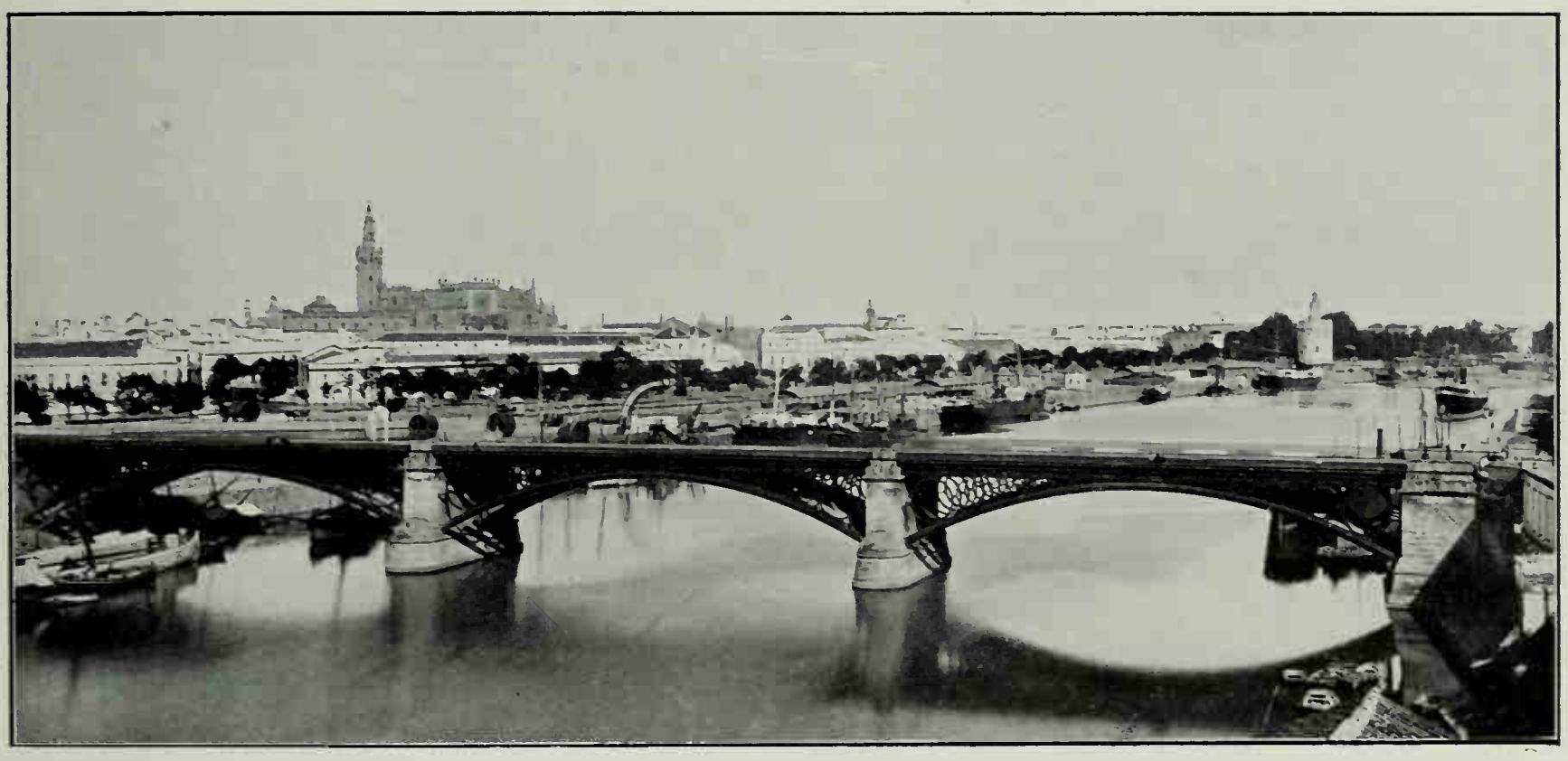


LINARES, PROVINCE OF JAEN

SEVILLE

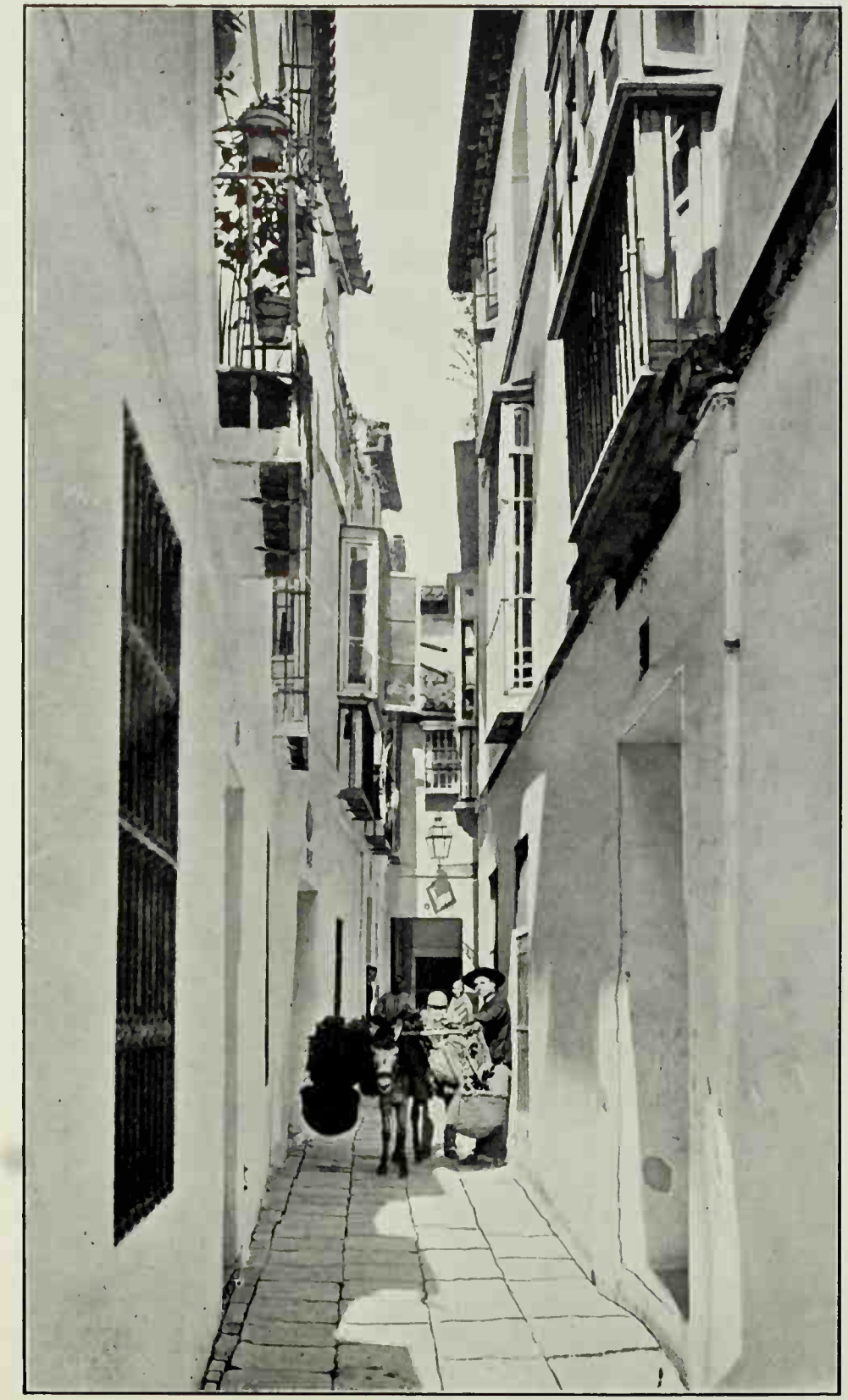
THE PEARL OF ANDALUSIA

SEVILLE, though far from being the eighth wonder of the world, as enthusiastic natives have styled her, is in many respects the most beautiful and interesting city in Spain. Almost alone amongst the ancient seats of Moorish dominion, she has maintained her prosperity. Her wharves, as in the days of Al Mansûr, are still the resort of ships from all lands. There is wealth in her palaces, and genius in her schools. A white dazzling city, she throbs with life. Her vitality intoxicates the foreigner, not less than Valdés himself, who said, "Seville has ever been for me the symbol of light, the city of love and joy."

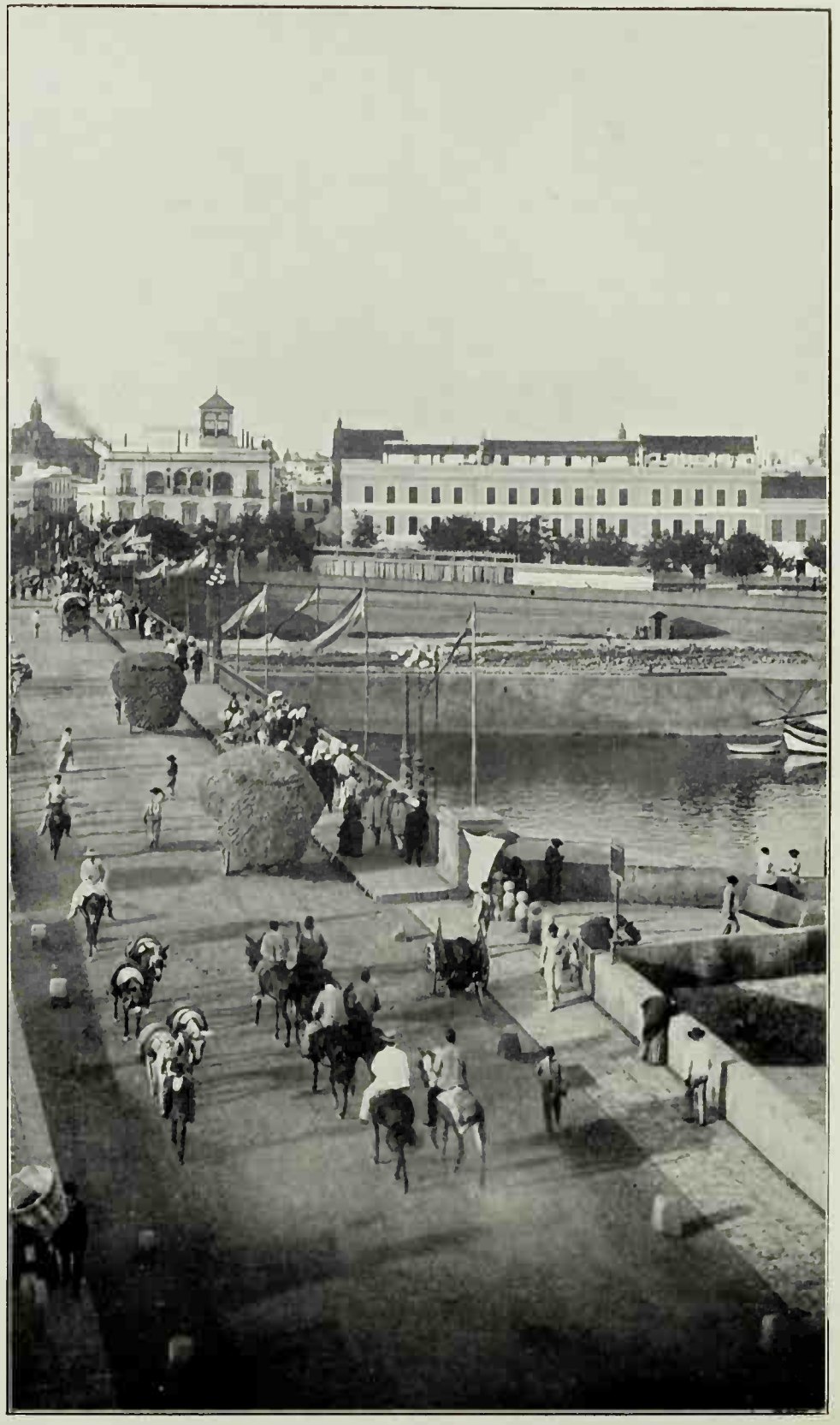


PANORAMA TAKEN FROM THE BRIDGE OF TRIANA

If not characteristically Spanish, Seville is the embodiment of all the northerner's pre-conceptions of the sunny south. The city is the realisation of his dreams. On her white walls the sunlight unceasingly plays; the air is laden with the scent of the orange; the guitar and the castanets are ever heard in the narrow lane-like streets. But to realise the



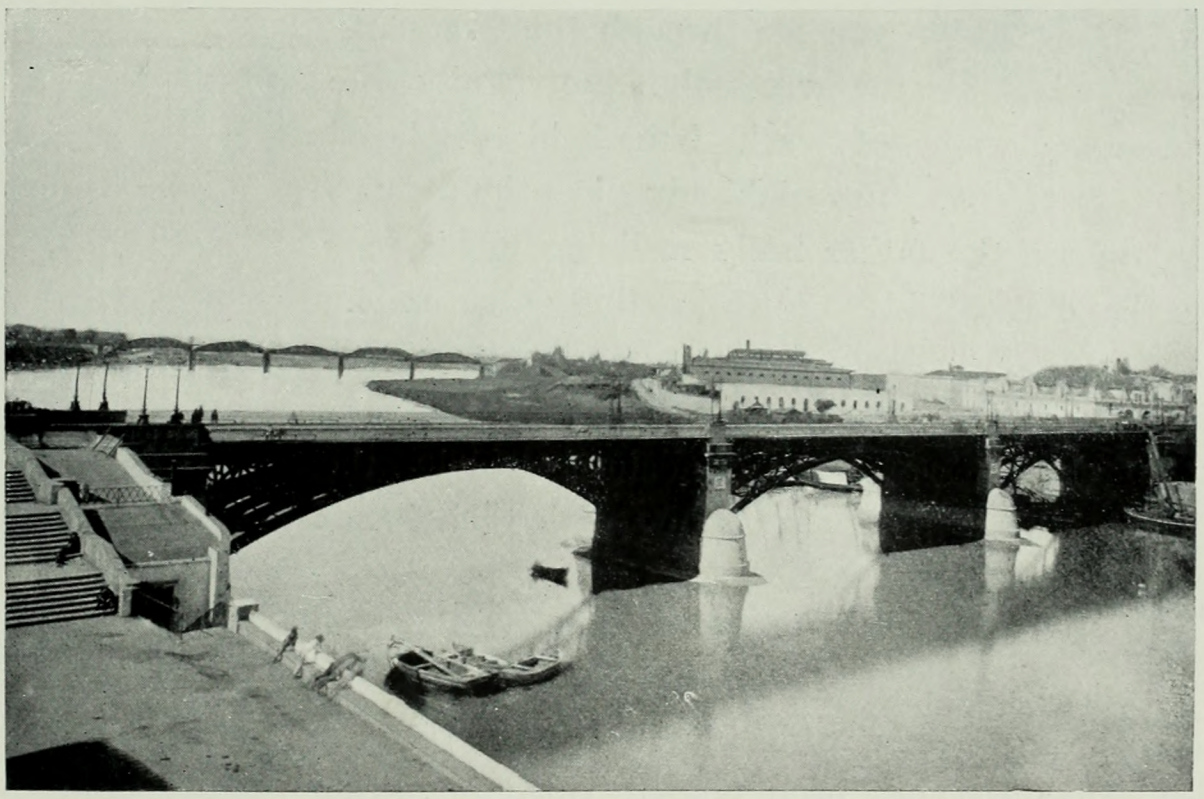
A STREET IN SEVILLE



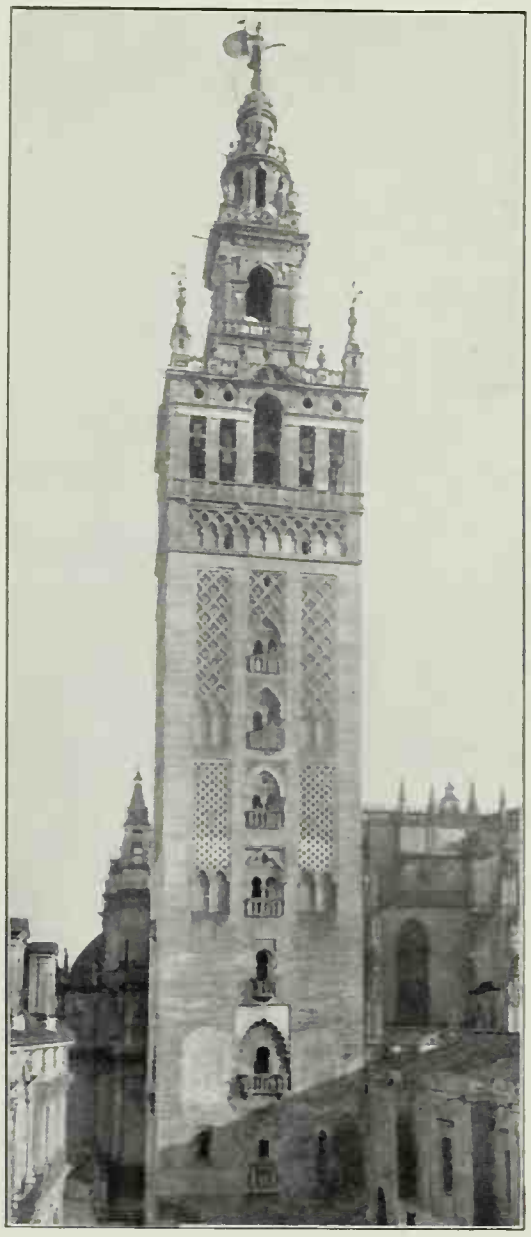
THE BRIDGE OF TRIANA, SEVILLE



VIEW FROM TRIANA



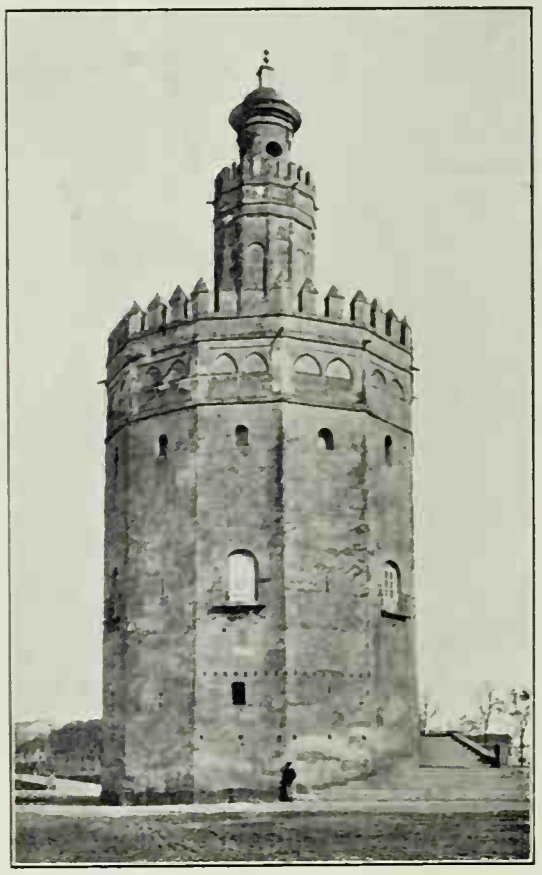
VIEW FROM TRIANA



THE GIRALDA, SEVILLE

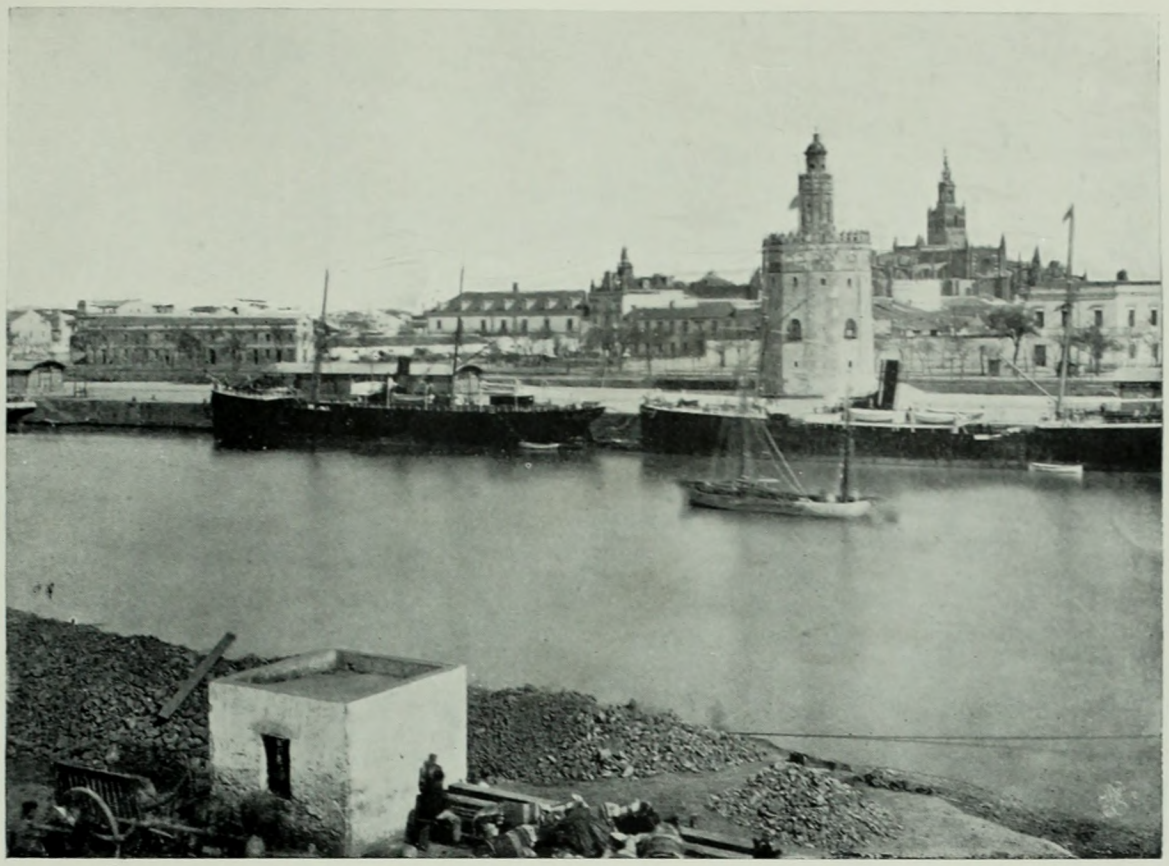
sensuous charm of the city to the full, you must come here in summer when, as the stars come out, the sound of music and of dancing proceeds from every court and patio, when fair, robed women look down, Juno-like, from the balconies, when the streets resemble the alleys of a fair, when all the world drives or walks forth to take the air. Every summer night in Seville is a festival, every citizen a holiday-maker.

This great city of 145,000 inhabitants lies in a rather tame and uninviting country on the left bank of the famous Guadalquivir. It is, like Toledo, a labyrinth of narrow winding streets which occasionally debouch into tree-shaded plazas and alamedas, such as those of San Fernando, San Pacifico, and Hercules. The houses, as in other Andalusian cities, are low and whitewashed. Their patios or inner courts are the most beautiful and the gayest in all Spain. For the greater part of the year Seville lives in its patios. Their meals are taken there, and friends received. People talk a great deal of the Andalusians having borrowed their social institutions from the Moors, but they have not inherited the Moslem's love of privacy. Passing down a street you see through the "zaguan" or vestibule, the family life of each household displayed unshrinkingly in the courts within. There you see the father lazily reclining in his long chair, sucking the end of his "puro": the stout señora chats animatedly with a caller in white mantilla, vigorously fanning herself the while: the daughters go through the graceful and stately measures of Andalusia, while the brothers and the brothers' friends beat time with their hands or accompany them more harmoniously on the guitar. What misery there may be in Seville creeps far out of sight as the sun goes down.



THE TOWER OF GOLD, SEVILLE

The Moors, who made this world into which the glowing life of Spanish Andalusia has been poured, ruled in Seville from the year of the invasion till the taking of the city by St. Ferdinand in 1248—a period of 536 years. Of the first period of Mohammedan art, exemplified by the Mezquita



VIEW OF SEVILLE



VIEW OF SEVILLE



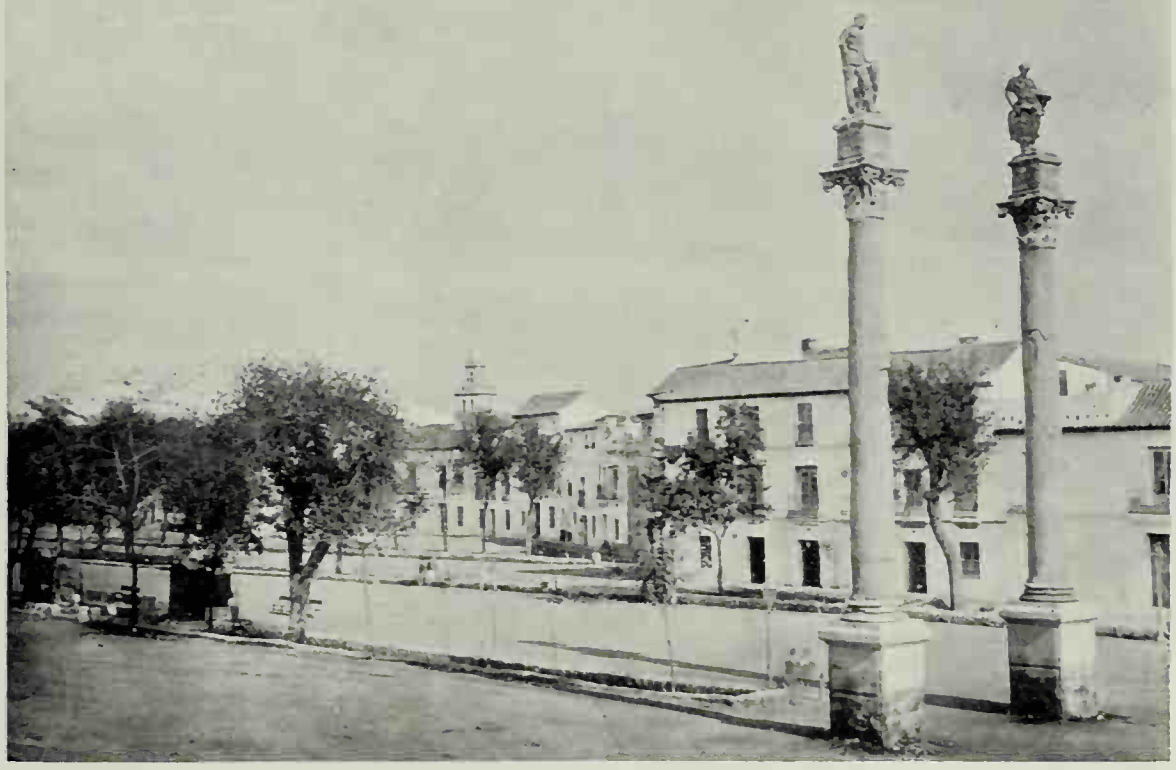
THE ACEITE POSTERN AND ANCIENT RAMPARTS, SEVILLE



THE PLAZA NUEVA, SEVILLE



RELIGIOUS PROCESSION PASSING THROUGH THE PLAZA DE SAN FRANCISCO, SEVILLE



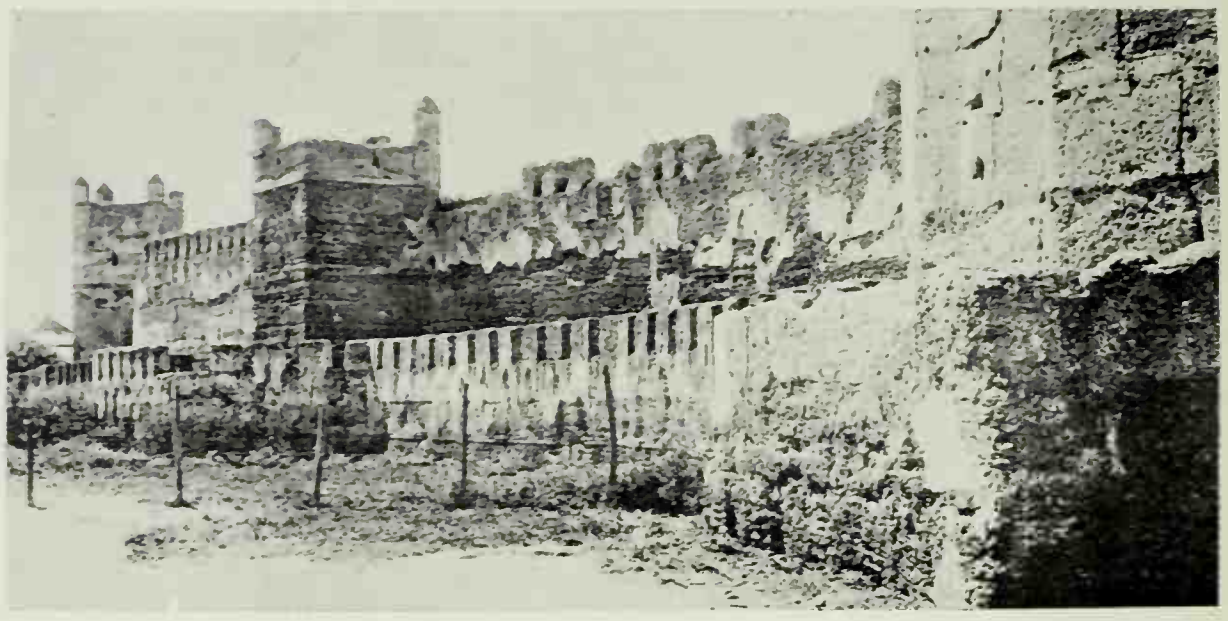
AVENIDA DE HERCULES, SEVILLE



PLAZA DE LA CONSTITUCIÓN, SEVILLE

of Cordova, we find few instances here. Seville is peculiarly the city of the second or Mauritanian period, owing its finest memorials of the Moslem dominion to the Almohades who became its masters in 1146.

The far-famed Giralda is the noblest specimen of architecture these hardy sectaries have left us. It is not only the most important and celebrated of minarets, but is among the most remarkable and strongest towers in the world. It adjoined the great mosque built about the same time and now replaced by the superb Gothic cathedral, and was designed by an architect whose name is variously written Gever and Jabir. Quadrangular in plan, the tower attains a height of 95 metres; the walls are 9 feet thick at the base, increasing, oddly enough, in thickness towards the summit. The uppermost stage is a Christian addition. The original Moorish work reaches only to a height of 70 metres. The decorations consist in rows of beautiful windows—mostly of two lights—some with the horseshoe, others with the pointed arch, and enclosed in other arches, exhibiting varieties of design. The windows are flanked with broad panels of sunken "ajaraca" work, very beautifully and vigorously carved. The upper and newer part of the tower, though in the Renaissance style, does not mar the harmony of the whole. It replaces the Moorish pinnacle or turret, which supported four enormous balls of gilded copper, thrown down by an



ROMAN WALLS, SEVILLE



A STREET IN SEVILLE



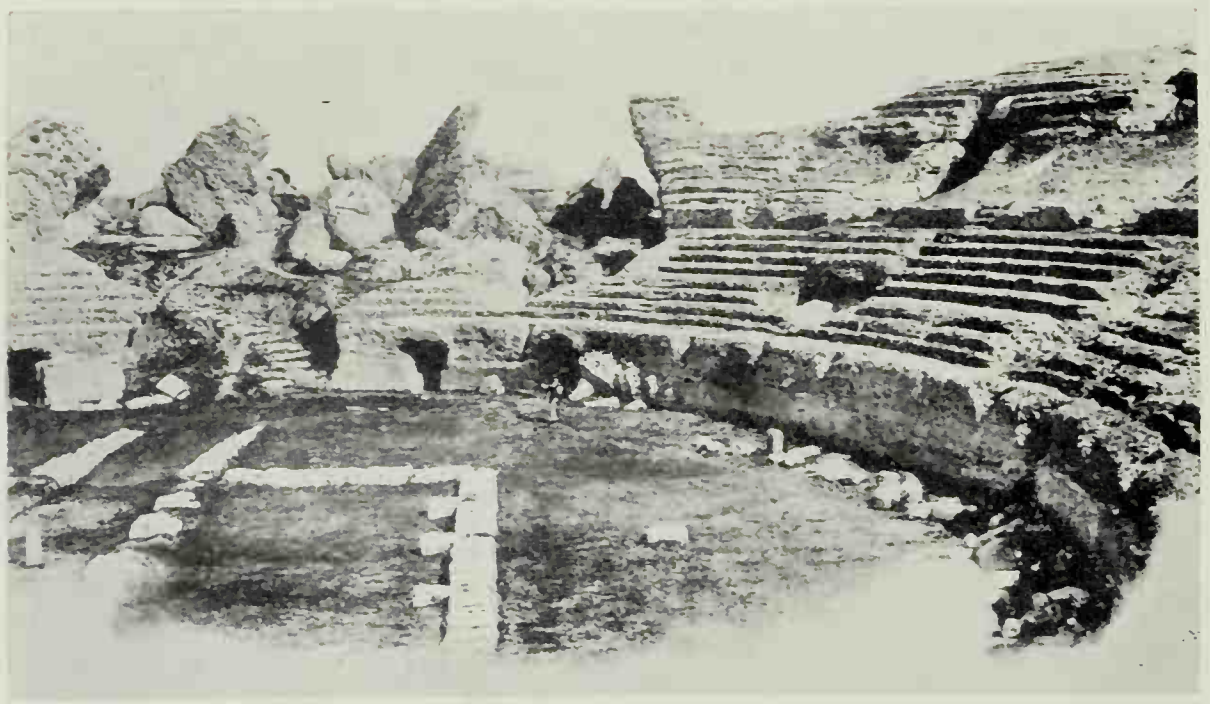
OLD HOUSES IN THE PLAZA DE SAN FRANCISCO, SEVILLE



CATHEDRAL (EAST END) FROM THE PLAZA DEL TRIUNFO, SEVILLE



A STREET AND THE GIRALDA, SEVILLE



THE ROMAN AMPHITHEATRE, ITALICA, SEVILLE

earthquake in 1395. To-day the summit of the Giralda is crowned by the bronze statue of Faith cast by Morel in 1568. It stands 14 feet high and weighs 25 cwts., yet is so wonderfully constructed that it turns with every wind. Hence the name "Giralda," from "que gira" (which turns). The interior of this beautiful tower is ascended by inclined planes up which a horse could be ridden. It is interesting to note that the first Christian soldier to ascend the Giralda at the time of the re-conquest was a Scotsman named Laurence Poore. From that hour the muezzin's call to prayer resounded no more o'er the roofs and gardens of Seville.

By the Guadalquivir, at the point where George Borrow was moved to tears by the beauty of the city, stands a short polygonal tower, now used as the harbour-master's office. This is the poetically named "Torre del Oro" (Tower of Gold) built by the Almohades in the year 1220, whence during the final siege a boom was stretched across the river. Time and warfare have stripped this structure of the gilded tiles which are said to have procured its designation, and the cupola and turret which form the superstructure are eighteenth-century additions.



THE ROMAN AMPHITHEATRE, ITALICA, SEVILLE

A few paces farther down-stream begin the "Delicias" Gardens, the favourite and fashionable promenade of the Sevillanos. In the summer the central avenue is as thronged with equipages as



CATHEDRAL AND GIRALDA TOWER, SEVILLE



DETAIL OF THE INTERIOR ANGLE OF THE TOWN HALL (LEFT SIDE), SEVILLE



CHURCH OF SANTA CATALINA, SEVILLE



THE TOWN HALL, SEVILLE



PRINCIPAL FAÇADE OF THE TOBACCO FACTORY, SEVILLE



CIGAR MAKERS, SEVILLE

our own Hyde Park. But here it is between eight and nine in the evening that the cavalcade begins. You would have to rise very early indeed in Seville on a July day to enjoy a morning drive or ride.

Next to the Giralda and the Cathedral, the most famous monument in Seville is the Alcazar, the rival of Granada's Alhambra. Though in the Moorish style and incorporating the remains of an earlier Moslem palace, the building as we now see it is practically the work of the Castilian kings of the fourteenth and fifteenth centuries. Peter the Cruel, its great restorer and tutelary genius, affected Oriental art and manners, and employed Moorish masons and architects in the work of reconstruction. This king, by the way, is the Harun al Rashid of Seville. A great number of stories are related attesting his ferocity, his love of justice, his shrewdness, and his sense of humour. The Alcazar is best described as a Mudejar monument. Its appearance is fresher and more delicate than the Alhambra, but is not by any means as picturesque, nor have recent restorations been always carried out with taste. The palace proper is included in a walled enclosure, and is approached across the Patio de la Monteria, between which in a private house may be seen the Sala de Justicia, a remnant of the old Almohade building. The façade of the palace is very ornate, differing thus entirely from the outside of the Alhambra and other genuinely Moorish princely residences. The interior is occupied in the centre by the beautiful Patio de las Doncellas, an open court after the style of the Court of the Lions at Granada. It is paved and surrounded by a cloister or



THE DRIVE, SEVILLE



STATUE OF MURILLO, SEVILLE



CHURCH OF SAN MARCOS, SEVILLE



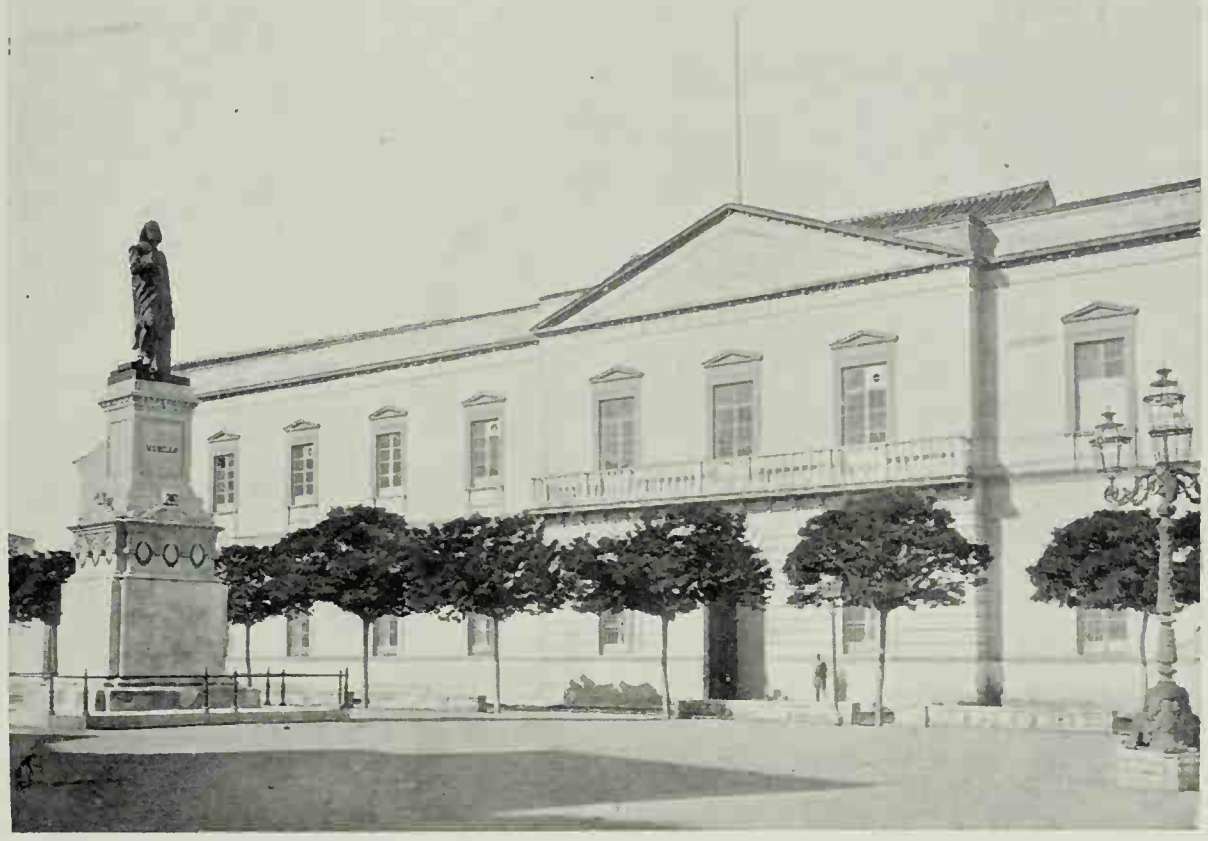
CHURCH OF SAN MARCOS, SEVILLE



CALLE DE SIERPES, SEVILLE



PORTAL OF THE CONVENT OF SANTA PAULA, SEVILLE



THE PROVINCIAL MUSEUM, WITH MURILLO'S STATUE, SEVILLE



WAGGONS DRAWN BY OXEN, SEVILLE

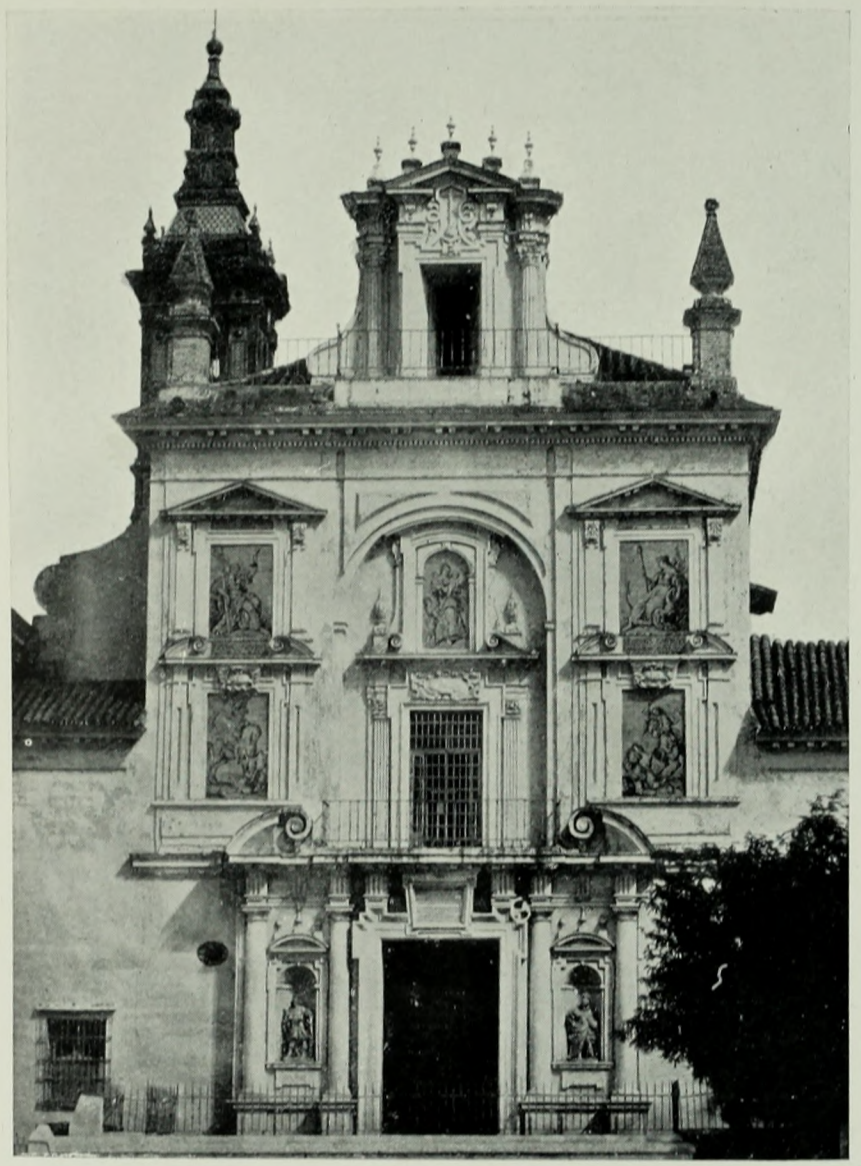
now adorns the crown of England. In the exquisite little court adjoining, stupidly called the "Patio de la Muñecas" (Dolls' court), is laid the scene of the assassination of Don Fadrique of Trastamara by the cruel king, his half-brother. This elegant little court is very far from suggesting tragedy, and indeed the whole building has a very modern and show-place air. The rooms are all in the same style. On the upper floor are several interesting chambers not shown to the public. Among them are the Oratory of Ferdinand and Isabella, exquisitely decorated with azulejos, and the bed-chamber of Peter with curious designs of death's-heads over the door.

The gardens of the Alcazar form a delicious pleasaunce. Here flourish tall palms, cacti, luxuriant roses, oleanders, and other bright-hued plants. From the paved walks beneath your feet you are sprinkled with cooling showers from hidden fountains. In the centre of the garden is a charming gallery, into which open the adjoining apartments. Of these the largest and most splendid is the Salon de Embajadores (Ambassadors' Hall) with its glorious half-orange dome, stalactites, and graceful horseshoe arches.

Adorning one of the sides is a series of medallions, bearing portraits of the kings of Spain from Kindasvinth to Philip III. In this chamber, Peter the Cruel is said to have received the Red King of Granada, whom he caused to be seized and murdered a day or two later, for the sake of the great ruby which



SEVILLIAN COSTUMES—A COURTYARD



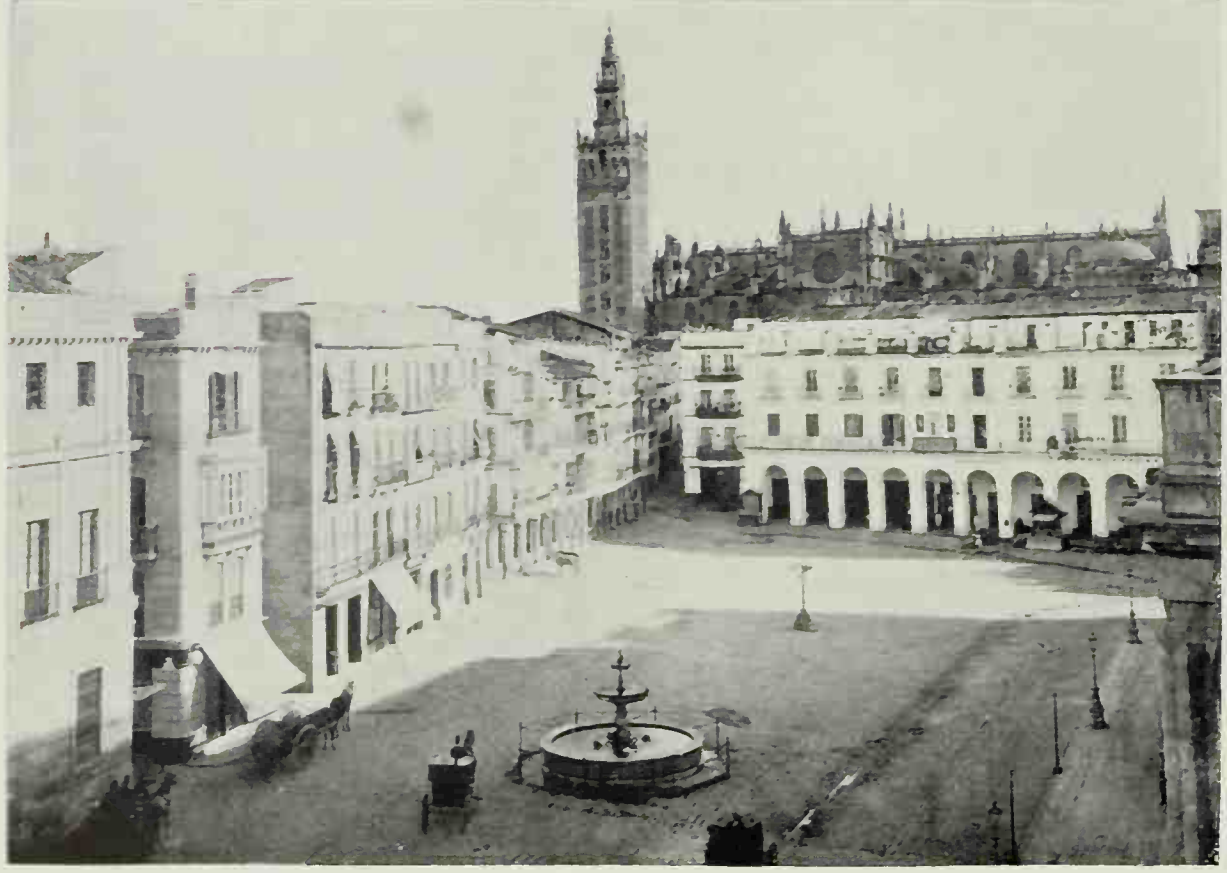
HOSPITAL, WITH THE MOSAICS PAINTED BY MURILLO, SEVILLE



CALLE DE SIERPES, SEVILLE



PATIO DE BANDERAS AND THE GIRALDA



PLAZA DE SAN FRANCISCO, WITH THE GIRALDA AND CATHEDRAL, SEVILLE



THE PASADERA, SEVILLE



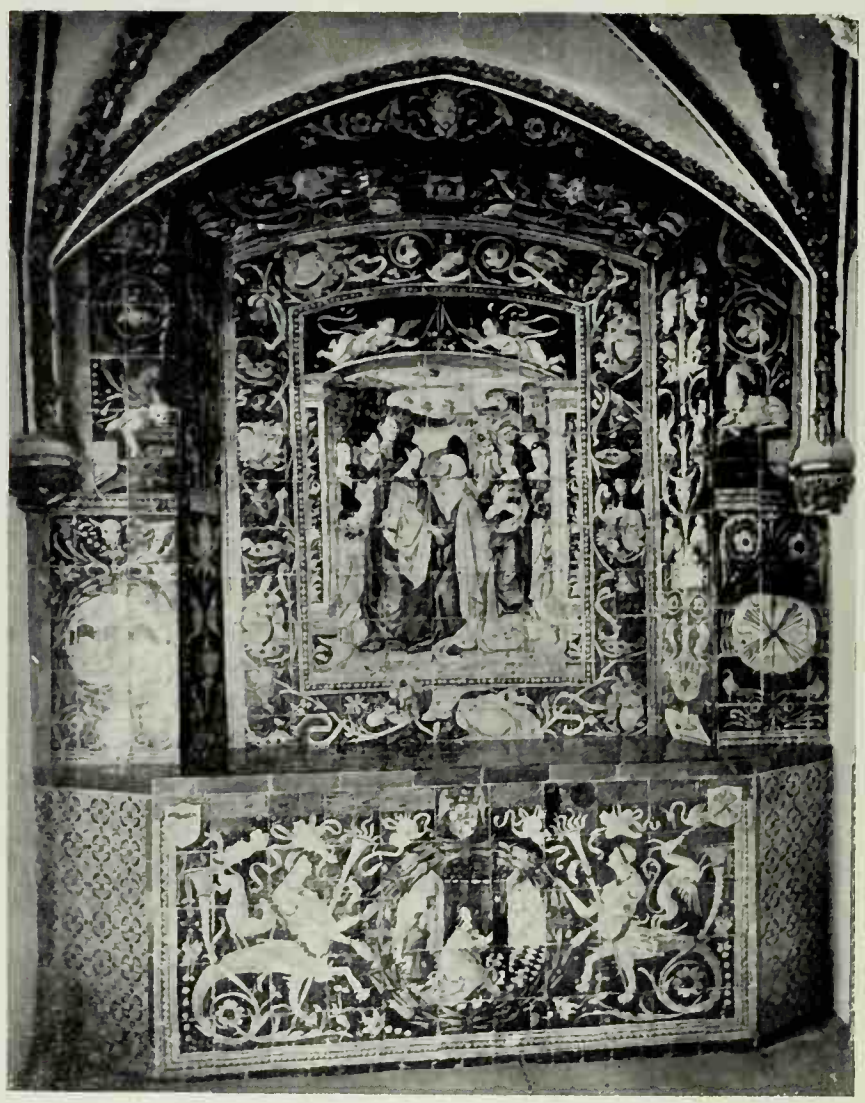
THE FAIR, SEVILLE



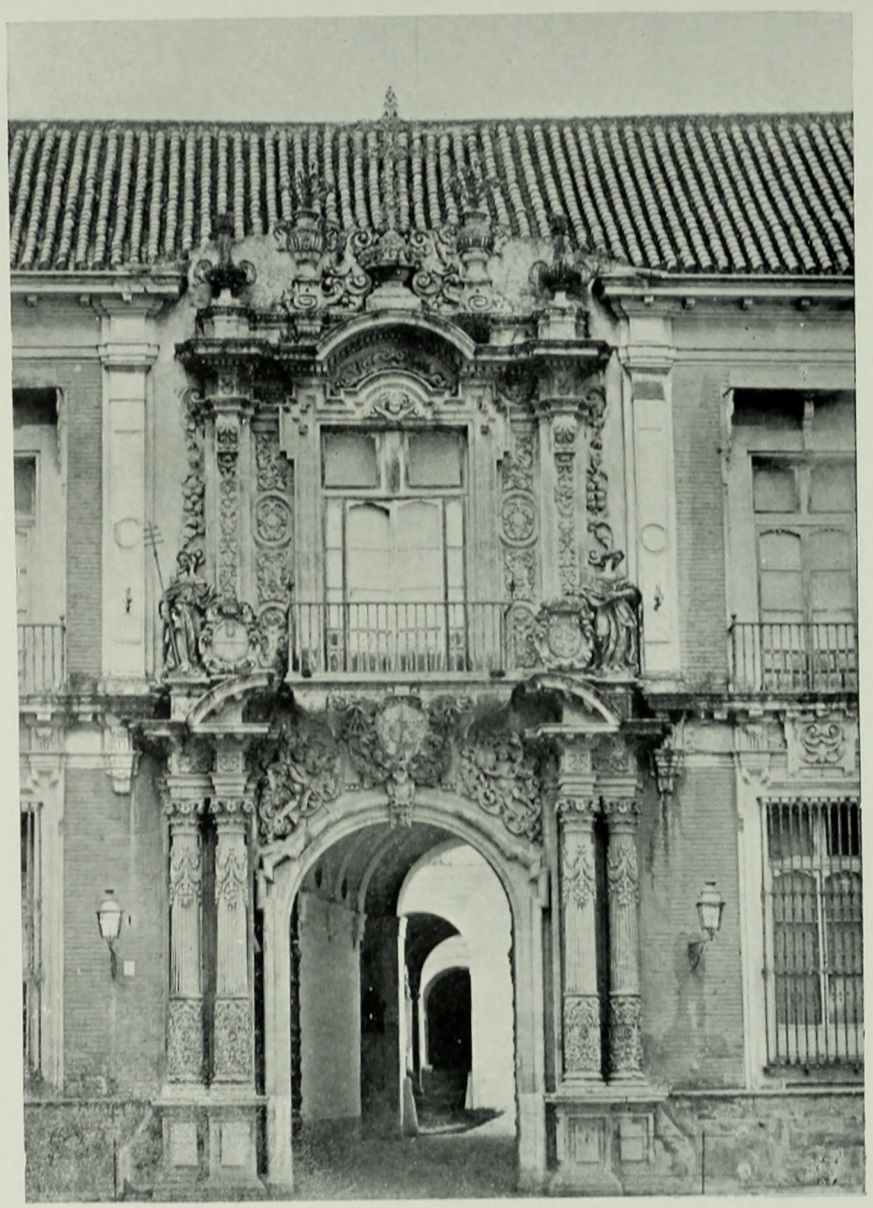
ENTRANCE TO THE ALCAZAR, SEVILLE

little pavilion built by the Emperor Charles V. To the right of the entrance I noticed four parterres shaped respectively like the crosses of the military orders of Santiago, Calatrava, Alcantara, and Montesa. Close by is the arched passage containing the tank known as the Bath of Maria de Padilla. Here the favourite of the Cruel King used to lave her fair limbs, in presence, it is averred, of the king and his especially favoured courtiers.

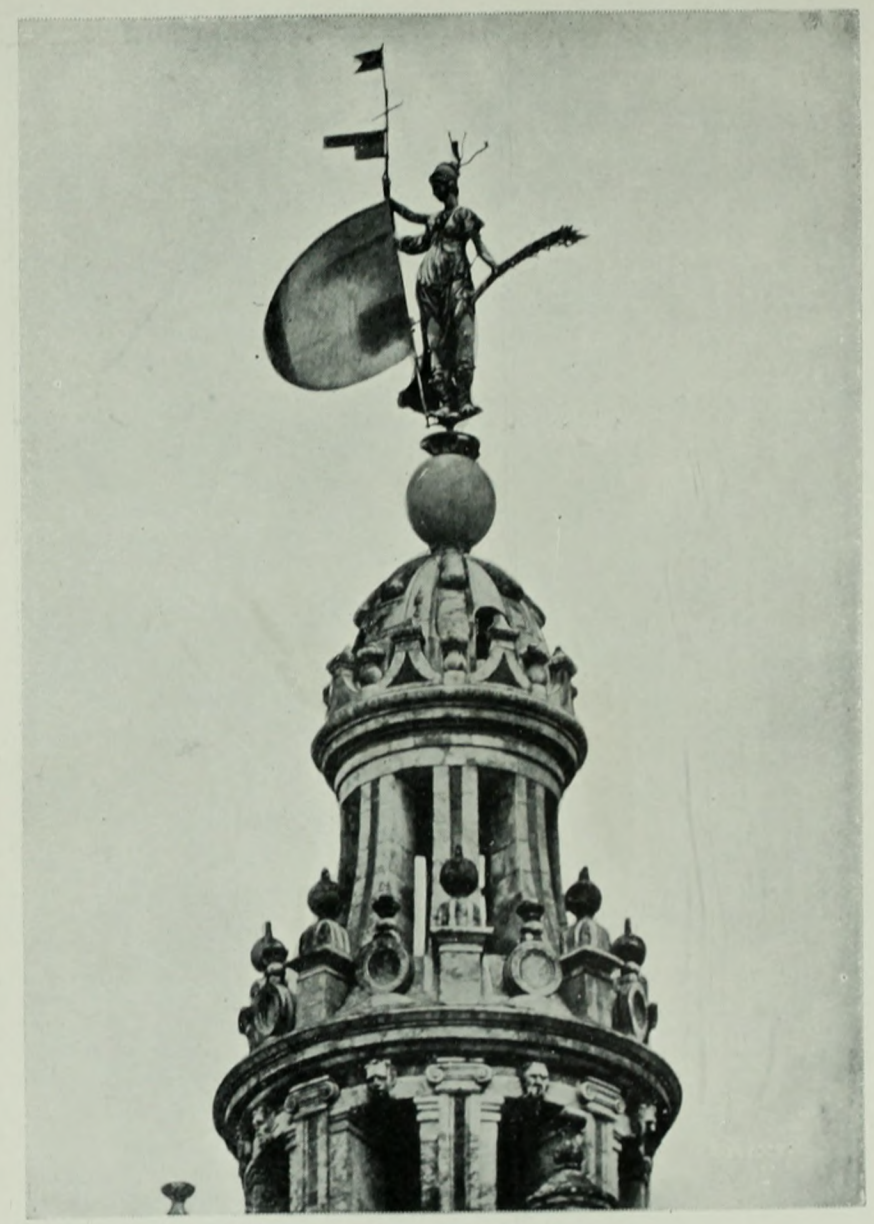
Issuing from the Alcazar we are confronted by the cathedral, that stupendous and majestic church, which ranks in size after St. Peter's and the Mezquita of Cordova only. Built between the years 1401 and 1519, it is in the Gothic style, and in its vastness, its simplicity, its sombreness, and massiveness, reflects and embodies all the noblest characteristics of the age of faith. If the Alcazar represents the tendency of the rulers of mediæval Spain, the cathedral may be taken as the true expression of the spirit of the people. Truly we feel as we enter, this is none other than the House of God. The dark interior still seems laden with the prayers of six centuries. When the eyes have become accustomed to the gloom, they seek to measure the appalling height of the nave, the girth of the tower-like pillars, the span of the deeply-vaulted roof. The light of day finds its way with difficulty through seventy-four windows, filled with beautiful pictures in stained-glass, the work of devout and religious men from Germany and Flanders. With a glance that should be repeated often at the fine statuary of the three western portals, you pass up the wide nave, taking care that you tread not upon the resting-place of the noble and learned son of Columbus. The great Discoverer himself lies here also, since the Pearl of the Antilles was lost to Spain, in an urn upheld by four majestic figures,



ALTAR IN FAIENCE PAINTED IN THE FIFTEENTH CENTURY. (IN THE ORATORY OF THE CATHOLIC SOVEREIGNS IN THE ALCAZAR)



THE GATE OF THE ARCHBISHOP, SEVILLE



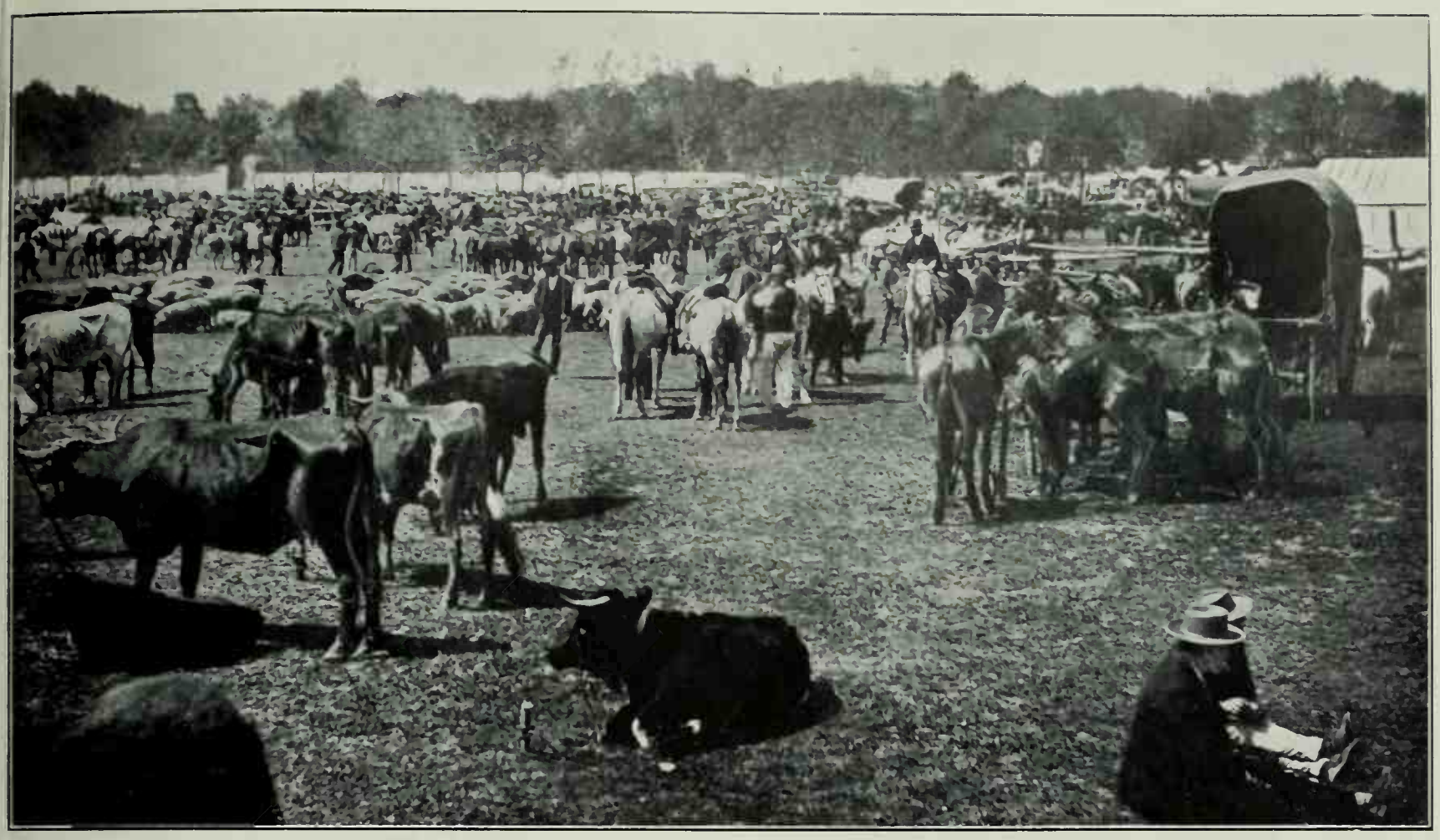
THE SUMMIT OF THE GIRALDA, SEVILLE



VIEW OF SEVILLE FROM THE PASARELA



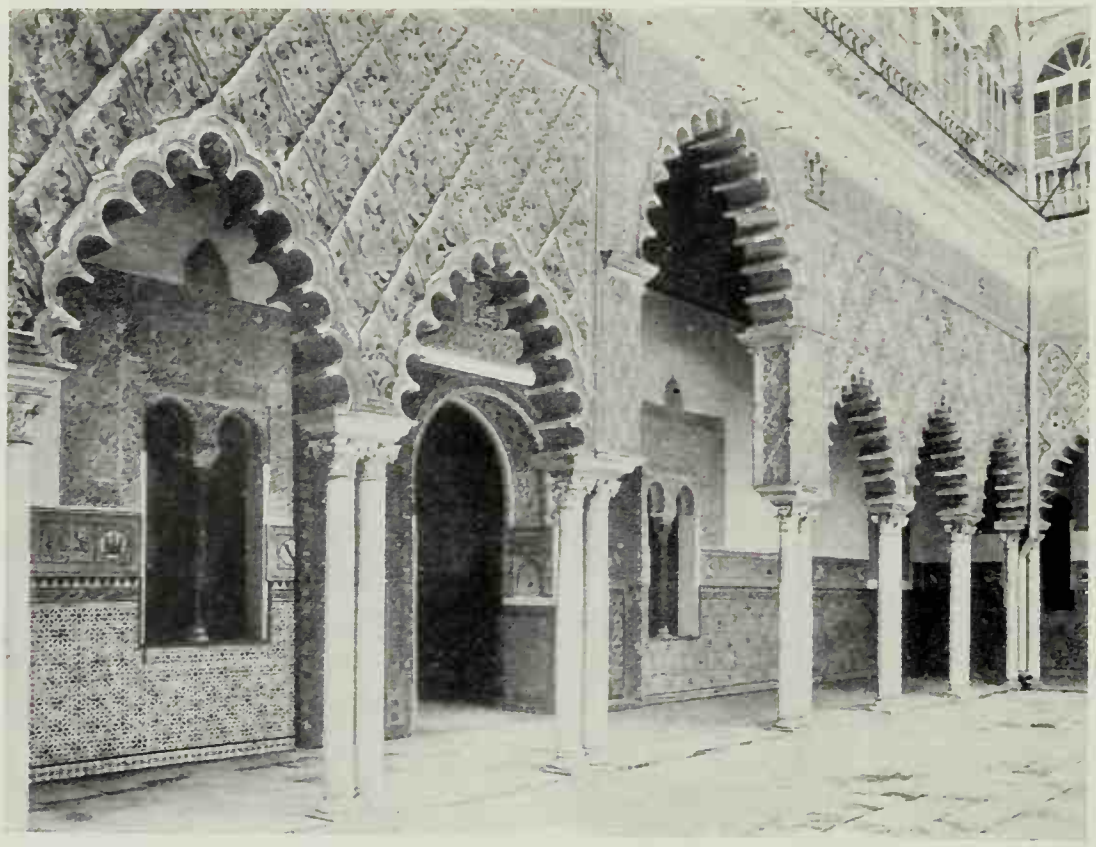
THE QUAY, WITH VIEW OF THE TORRE DEL ORO AND THE CATHEDRAL, SEVILLE



THE FAIR, SEVILLE



THE FAIR, SEVILLE



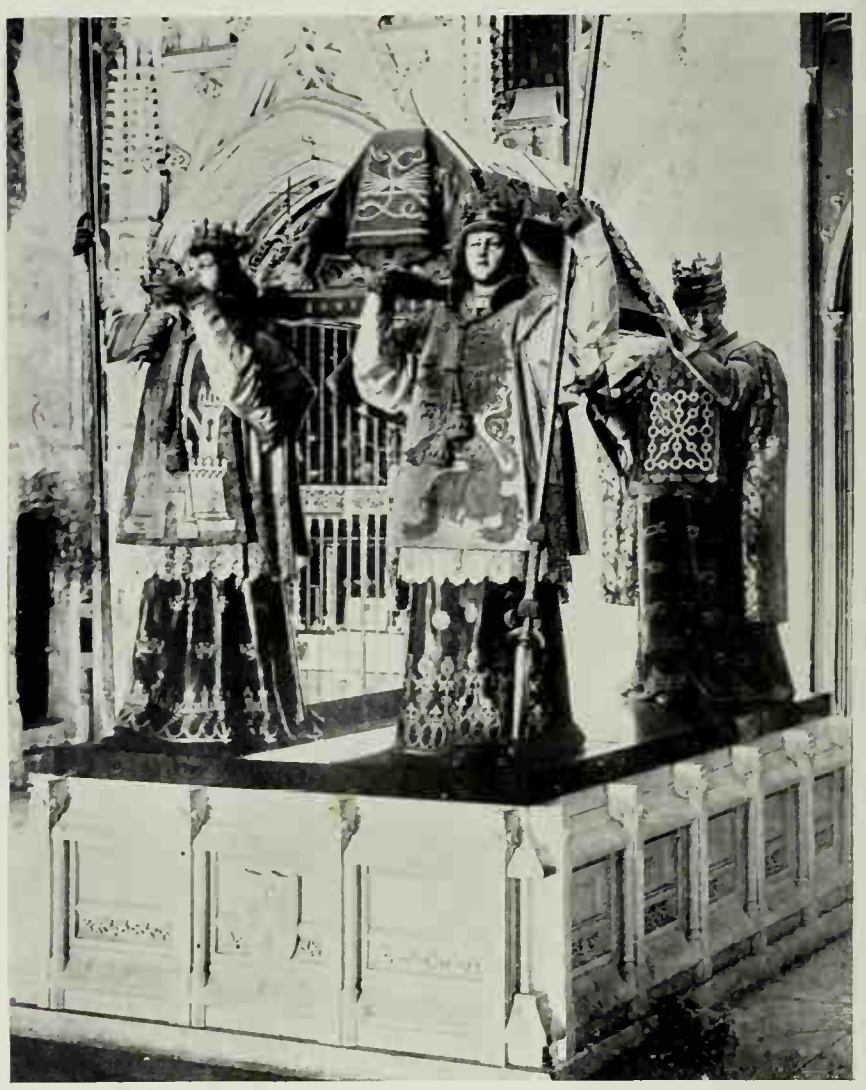
COURT OF THE HUNDRED VIRGINS, ALCAZAR, SEVILLE

Fleming, Daneart. Behind the chancel in the Renaissance Capilla Real lies St. Ferdinand, and with him are entombed Alfonso the Learned, Peter the Cruel, Maria de Padilla, and several royal personages. One of the treasures of the chapel is the curious image of the Virgen de los Reyes, presented to St. Ferdinand by St. Louis.

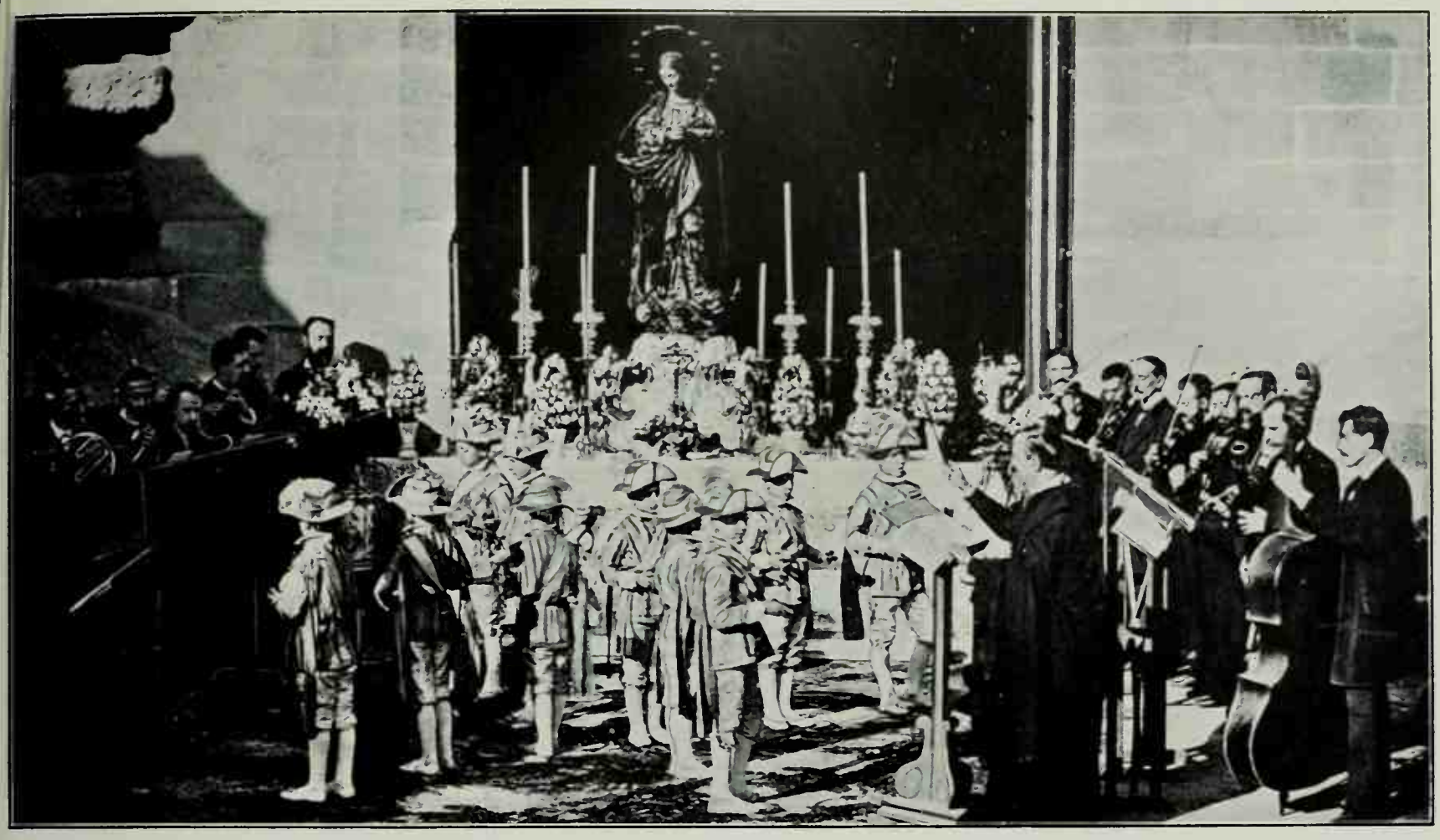
Adjacent to the Capilla Real are the sacristy and chapter-house, containing the treasure of the cathedral, the gem of which is a wonderful monstrance by that prince of goldsmiths, Juan de Arfe. You are also shown the keys presented to St. Ferdinand in token of the surrender of the city. The art treasures are beyond price. This is the native city of Murillo, and the cathedral naturally contains many of his finest works. In the Baptistery Chapel in the north aisle is hung the famous "Vision of St. Anthony of Padua," and between the Puerta Mayor

representing Castile, Leon, Aragon, and Navarre. You pause to examine the fine red marble columns at the rear wall of the choir, and at the altar of the Conception against the side wall with its beautiful statue of the Virgin by Montañez. Towards the high altar the choir is fenced in by a singularly beautiful railing. Examine, if you can, the magnificently carved stalls, 117 in number.

Behind the high altar is a reredos, rightly considered the quintessence of late Gothic sculpture, the work of the



TOMB OF COLUMBUS, SEVILLE CATHEDRAL



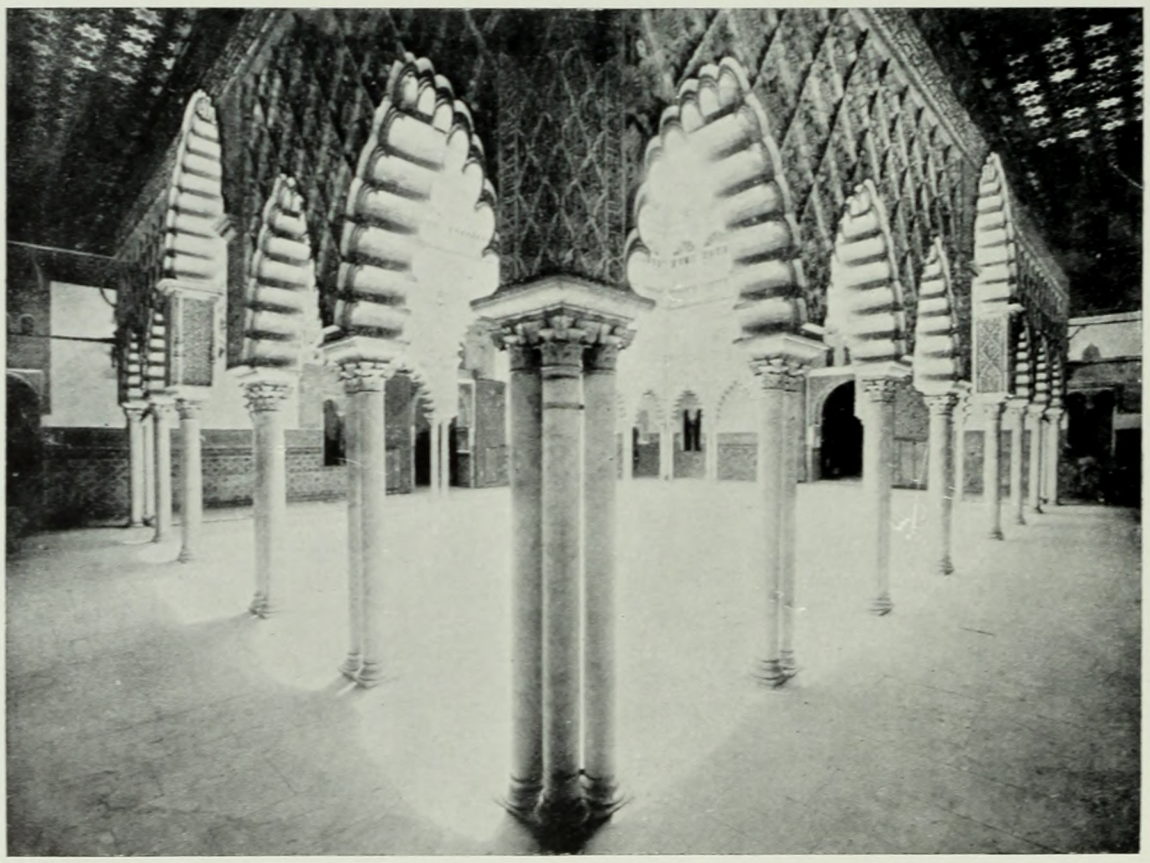
THE DANCING CHOIR BOYS, SEVILLE CATHEDRAL



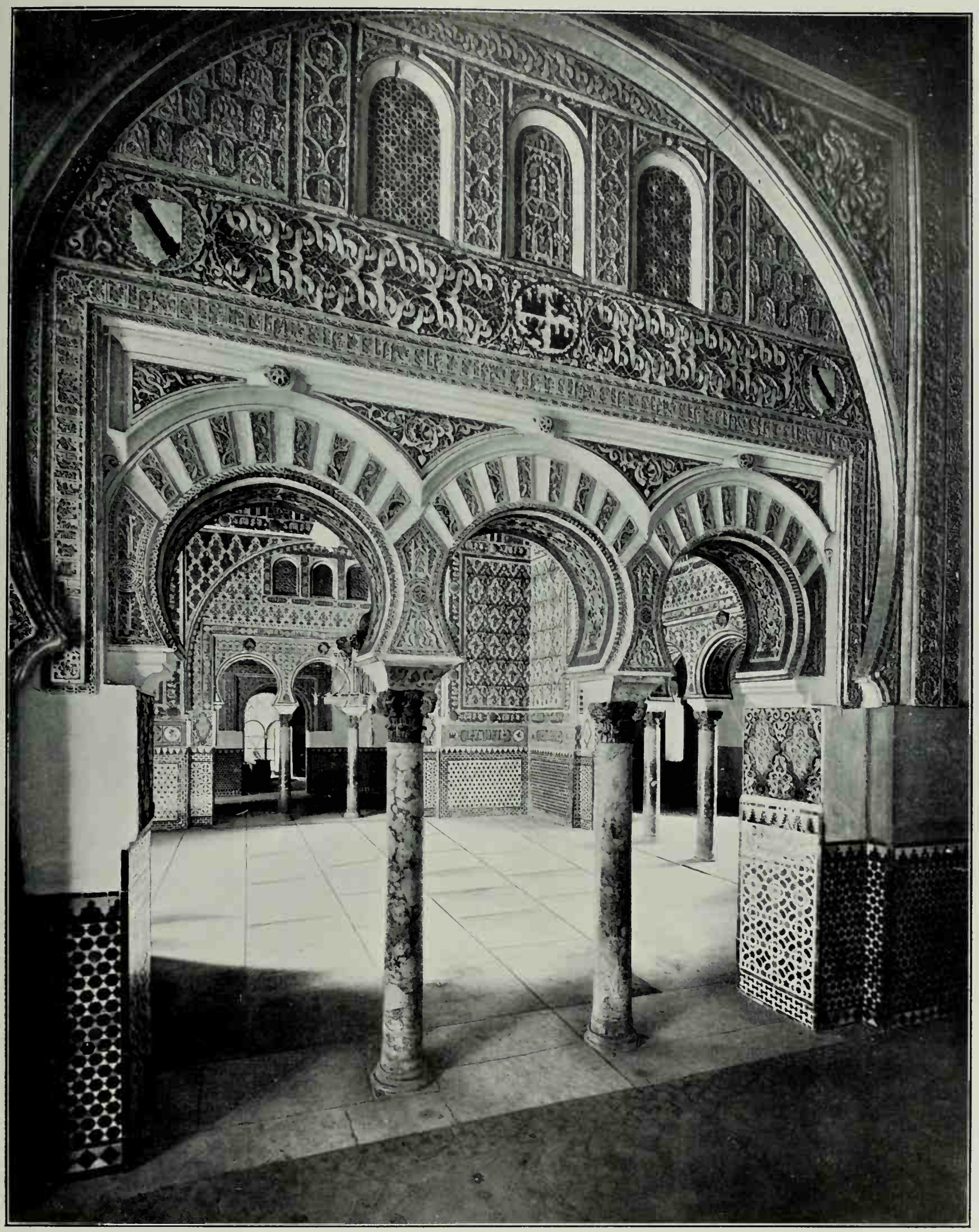
SEVILLE IN HOLY WEEK—THE MEN-AT-ARMS



PRINCIPAL FAÇADE OF THE ALCAZAR, SEVILLE



COURT OF THE HUNDRED VIRGINS, ALCAZAR, SEVILLE



HALL OF AMBASSADORS, ALCAZAR, SEVILLE



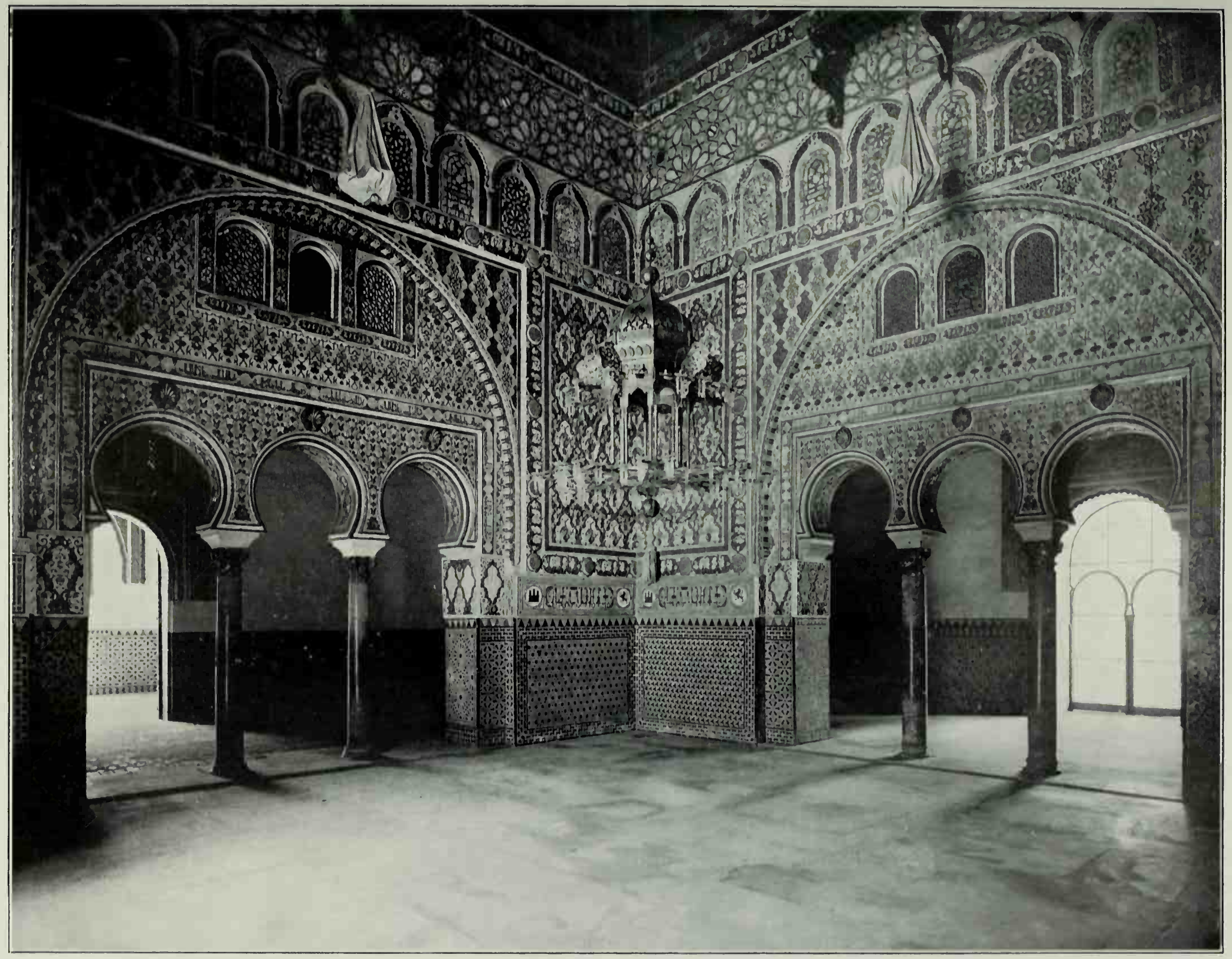
PRINCIPAL PORTAL OF SAN TELMO PALACE, SEVILLE

and Puerta del Bautismo, the equally celebrated "Guardian Angel." The master's "St. Leander" and "St. Isidore" are to be seen in the great sacristy, where they are eclipsed by Campaña's beautiful "Descent from the Cross," before which Murillo used to stand in meditation for hours. Campaña also designed the fine altar-piece in the Capilla del Mariscal, where two of the few ancient tombs the church can boast may be seen. A famous picture is the "Generation" by Luis de Vargas, the highly praised "leg" picture which has procured for the chapel where it stands the name of Capilla de la Gamba. The Sacristia de los Calices is a miniature gallery of masterpieces. Here are to be seen Goya's "Sts. Justa and Rufina" (the patron saints of Seville), a "Trinity" by El Greco, the "Angel de la Guarda" and "St. Dorothy" of Murillo, the "Death of a Saint" by Zurbarán, and a superb crucifix by Montañez. The less-known painters, Valdés Leal, and Roelas, are represented in the chapel of Santiago, and by the former's "Espousals of the Virgin" in the chapel of San José. In the Capilla de las Escalas are two works of Luca Giordano, strong in drawing and colour.

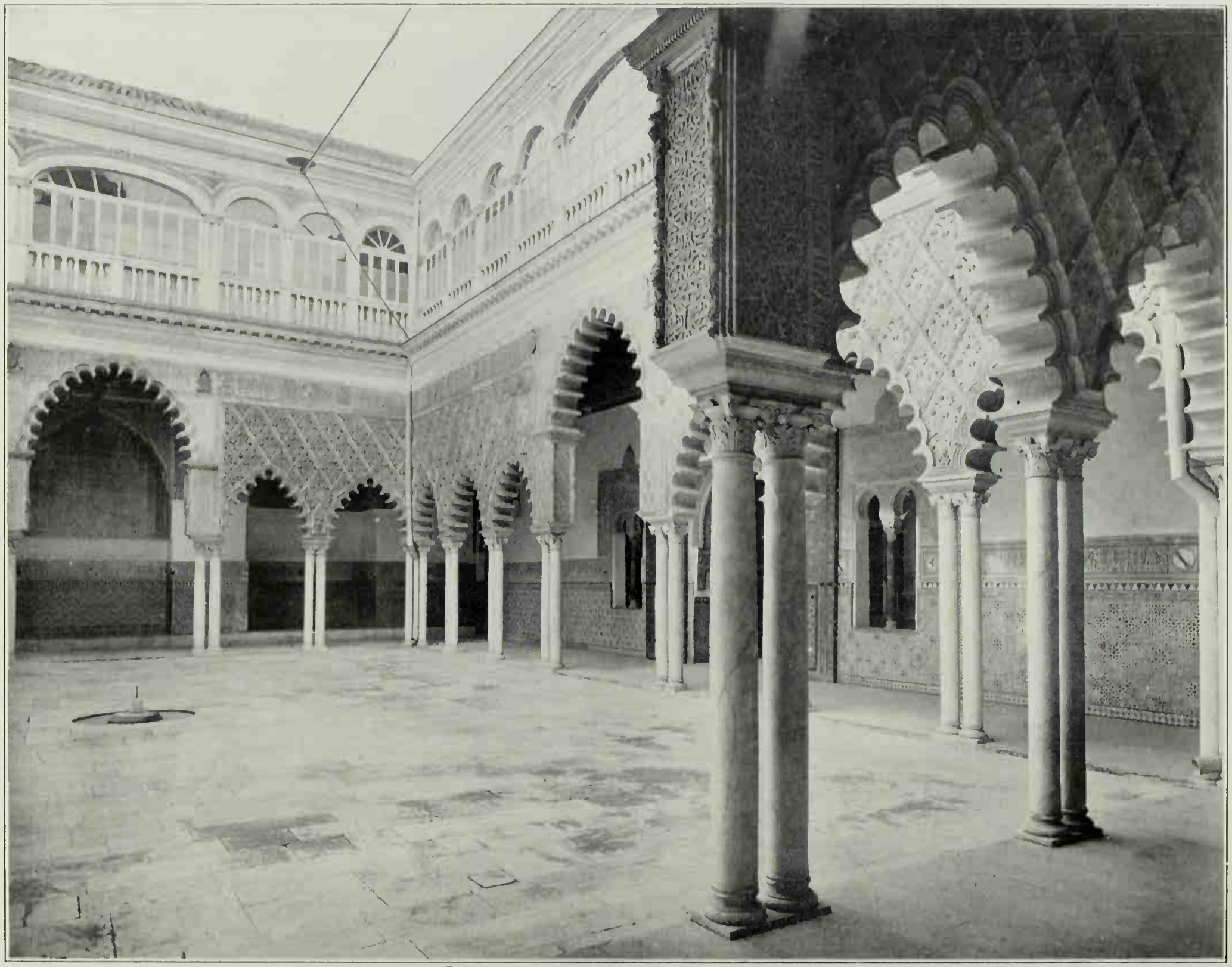
Through the ancient Puerta del Lagarto, so called from the wooden effigy of an alligator suspended from the roof, we pass into the beautiful Court of the Orange Trees, which, with the walls enclosing it, is a part of the ancient



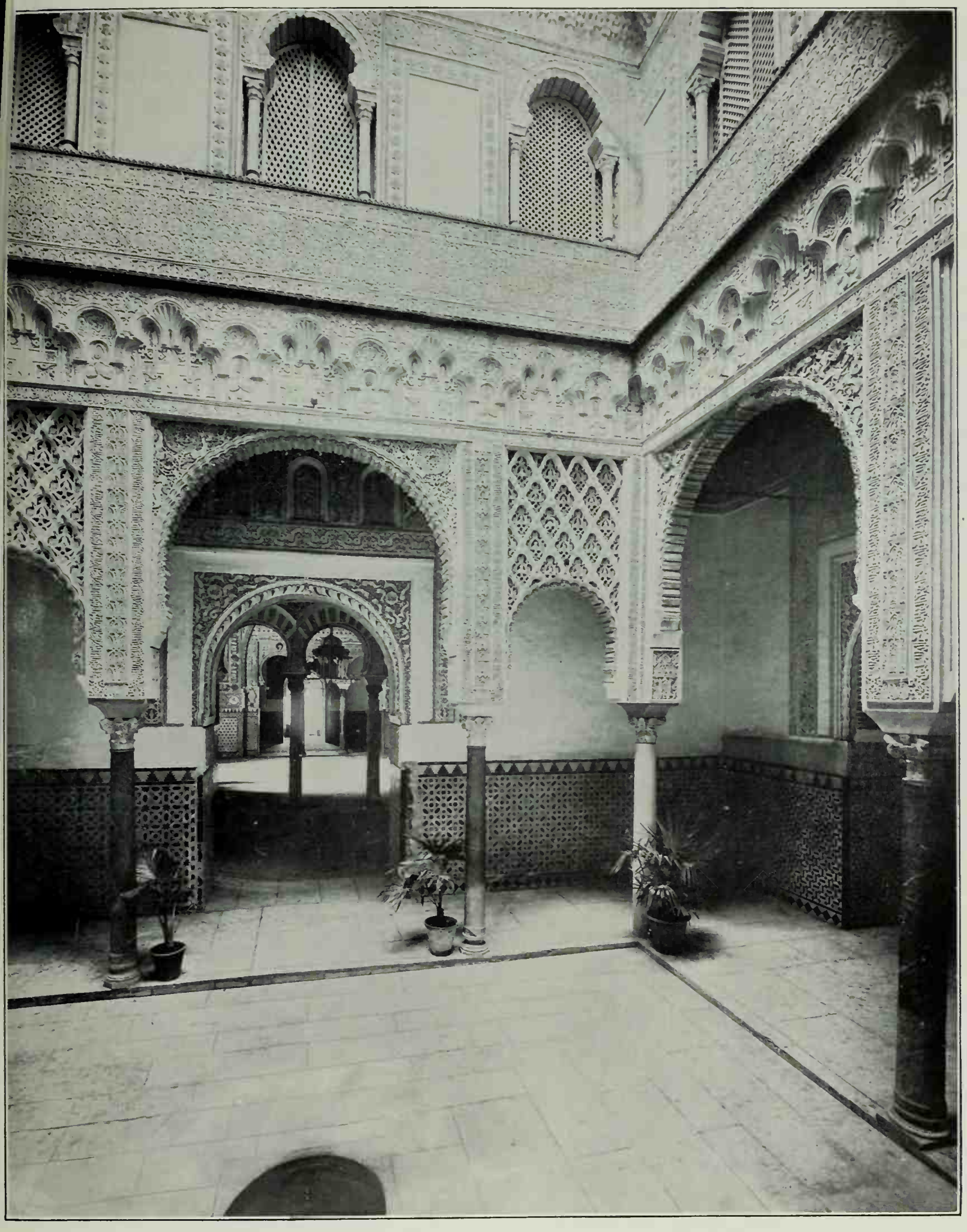
"OUR LORD'S MIRACLE OF THE LOAVES AND FISHES," BY MURILLO. SEVILLE HOSPITAL



HALL OF AMBASSADORS, ALCAZAR, SEVILLE



COURT OF THE HUNDRED VIRGINS, ALCAZAR, SEVILLE



COURT OF THE DOLLS, ALCAZAR, SEVILLE



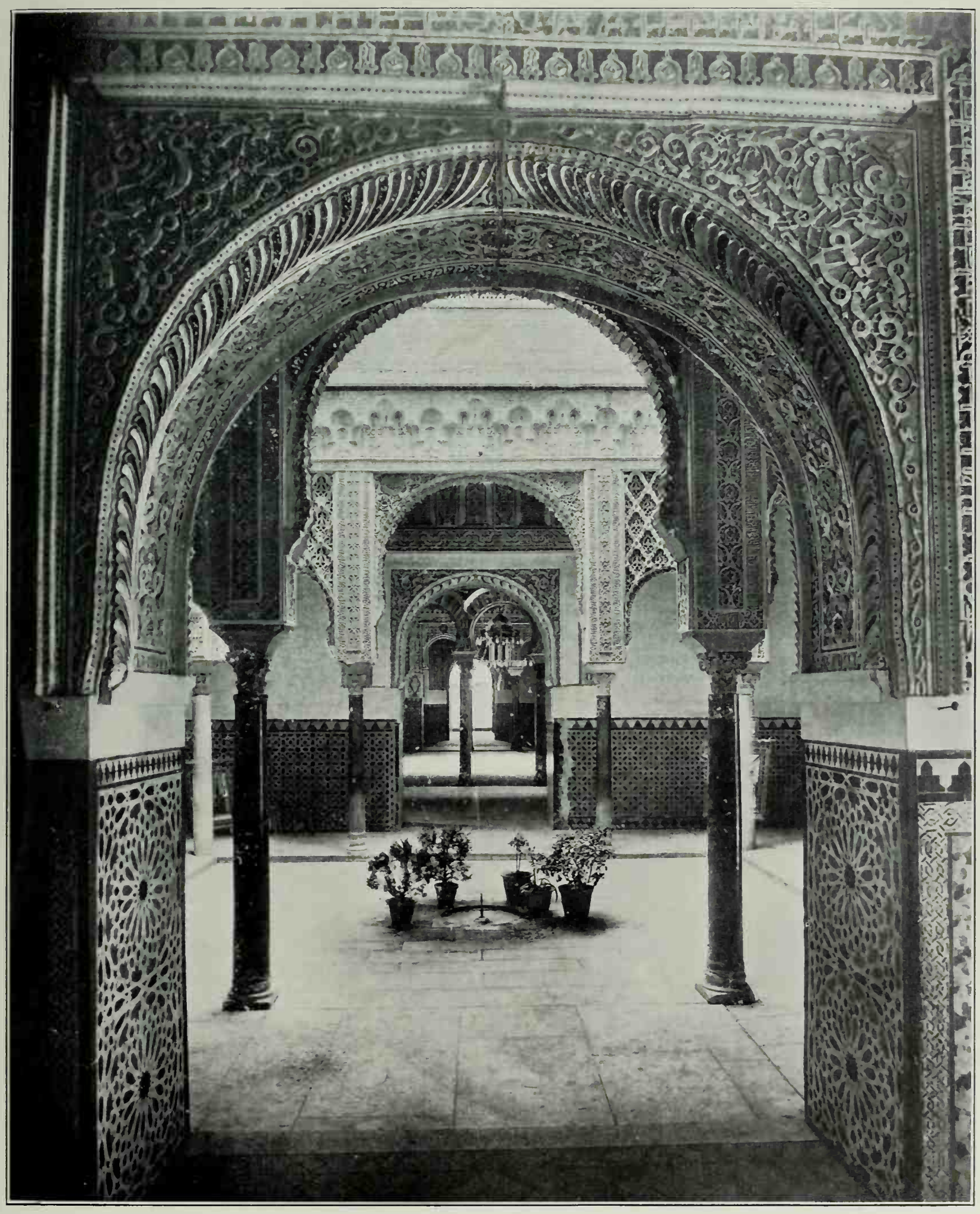
THE SEPULCHRES OF THE VICTIMS OF DON JUAN TENORIO IN THE GARDENS OF SAN TELMO, SEVILLE

and the Alcazar is a very different building in pure Renaissanee style. It is called the Lonja, and was the first of the numerous exchanges founded in Spanish cities at the close of the sixteenth and the beginning of the seventeenth eenturies. The object was to divert business men from their usual haunts—the entrances to the eathedrals. The edifice eontains the voluminous and important Archives of the Indies, but like most of the simple, severe monuments of its kind, is neither pleasing nor interesting. The ornate, but badly situated Town-hall in the heart of the eity is decidedly more attractive, though comparing ill with the grand monuments the city can boast of an earlier age. The noblest specimen of architecture that the sixteenth century has bequeathed to Seville is the Casa de Pilatos, begun in 1500 and finished thirty-three years later by the first Duke of Alcalá, sometime Viceroy of Naples. This great nobleman's son mosque. The fountain or basin in the centre is where the Moslems performed their ablutions. The picturesque Puerta del Perdon, by which we gain the street, is a *mudejar*, not a Moorish portal, having been erected by Alfonso XI. in 1340 to commemorate the victory at the Salado river. The picture of Christ bearing the Cross, over the little shrine inside the entrance, was painted by Luis de Vargas.

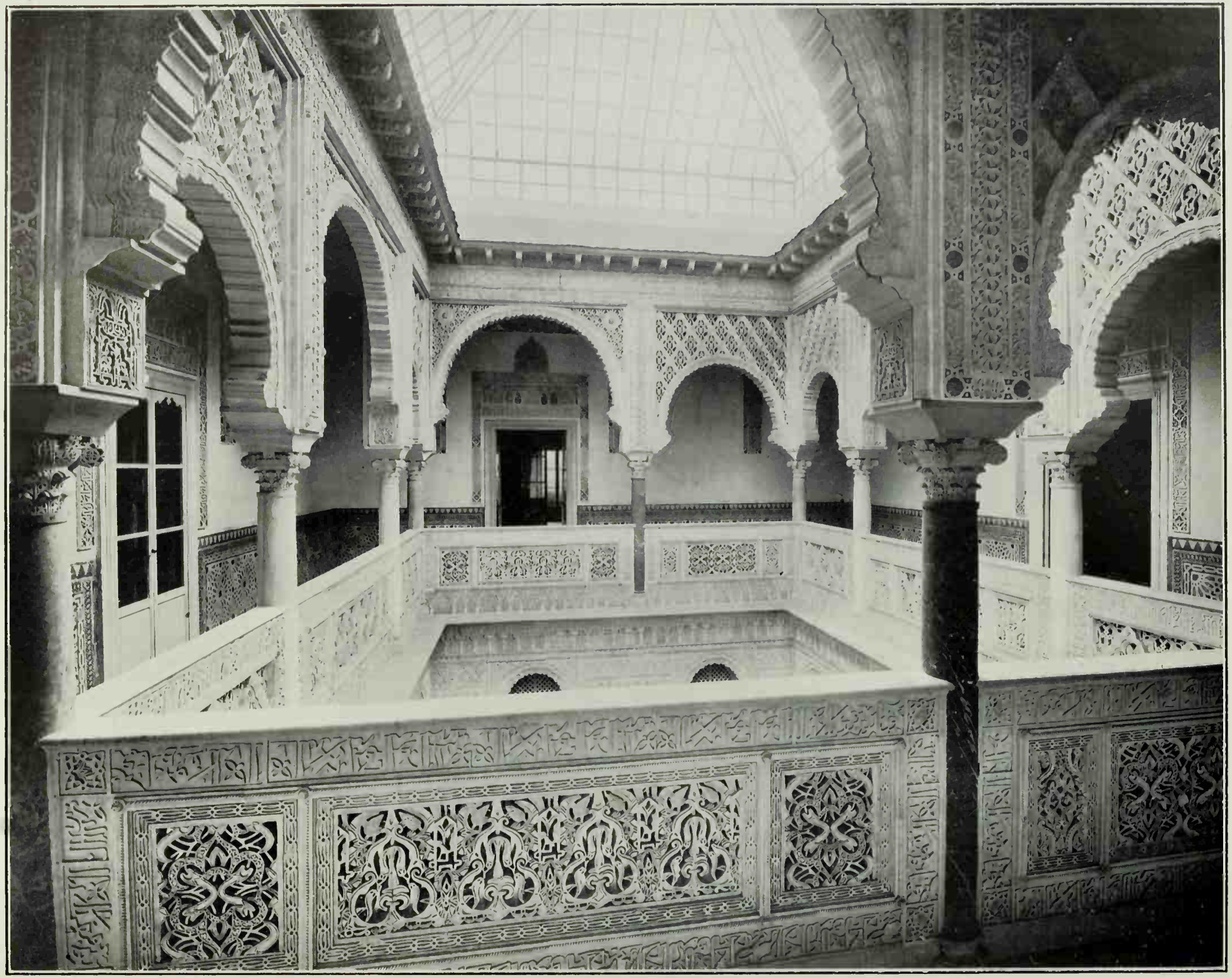
Between the cathedral



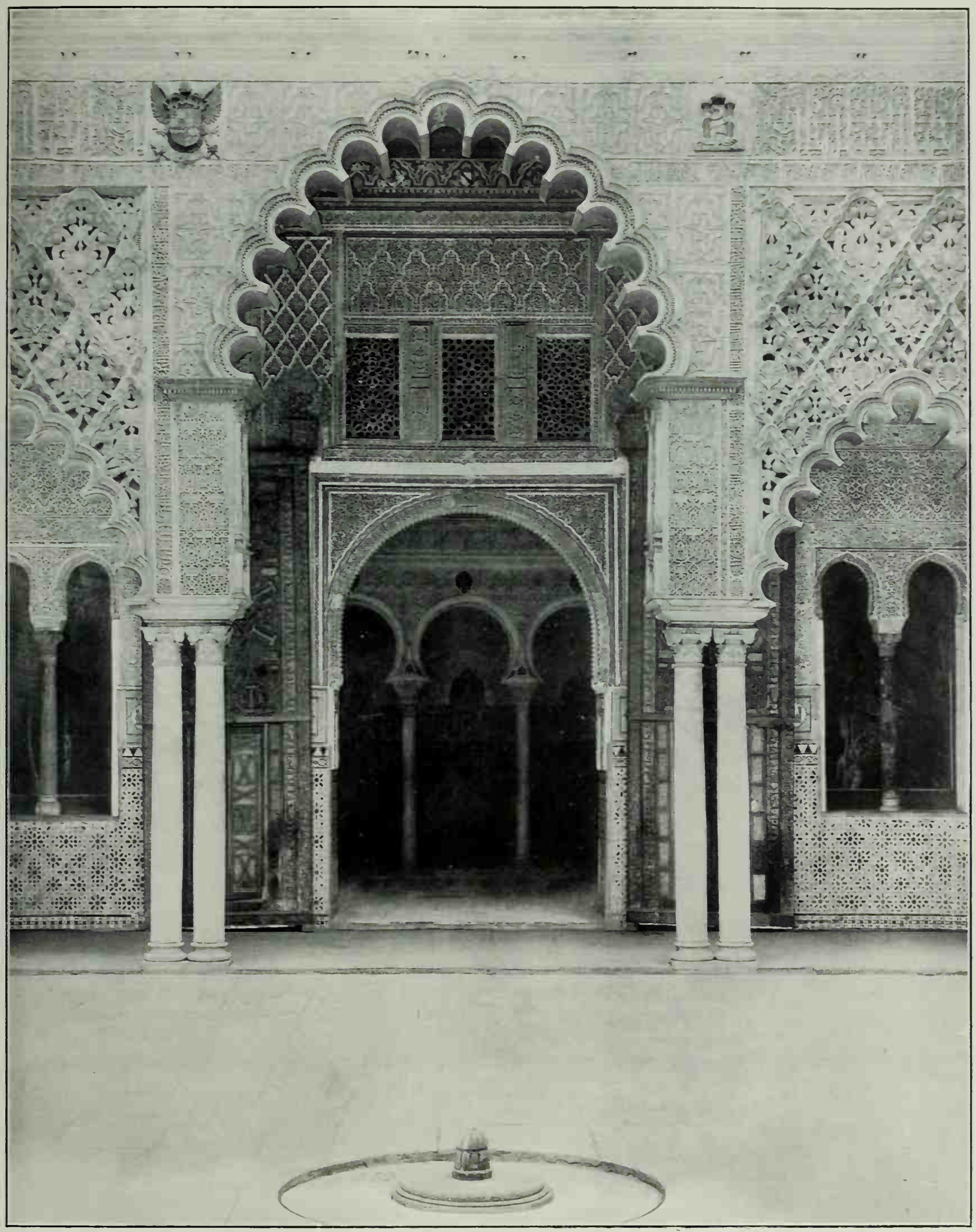
"ST. LEANDER," BY MURILLO. SEVILLE CATHEDRAL



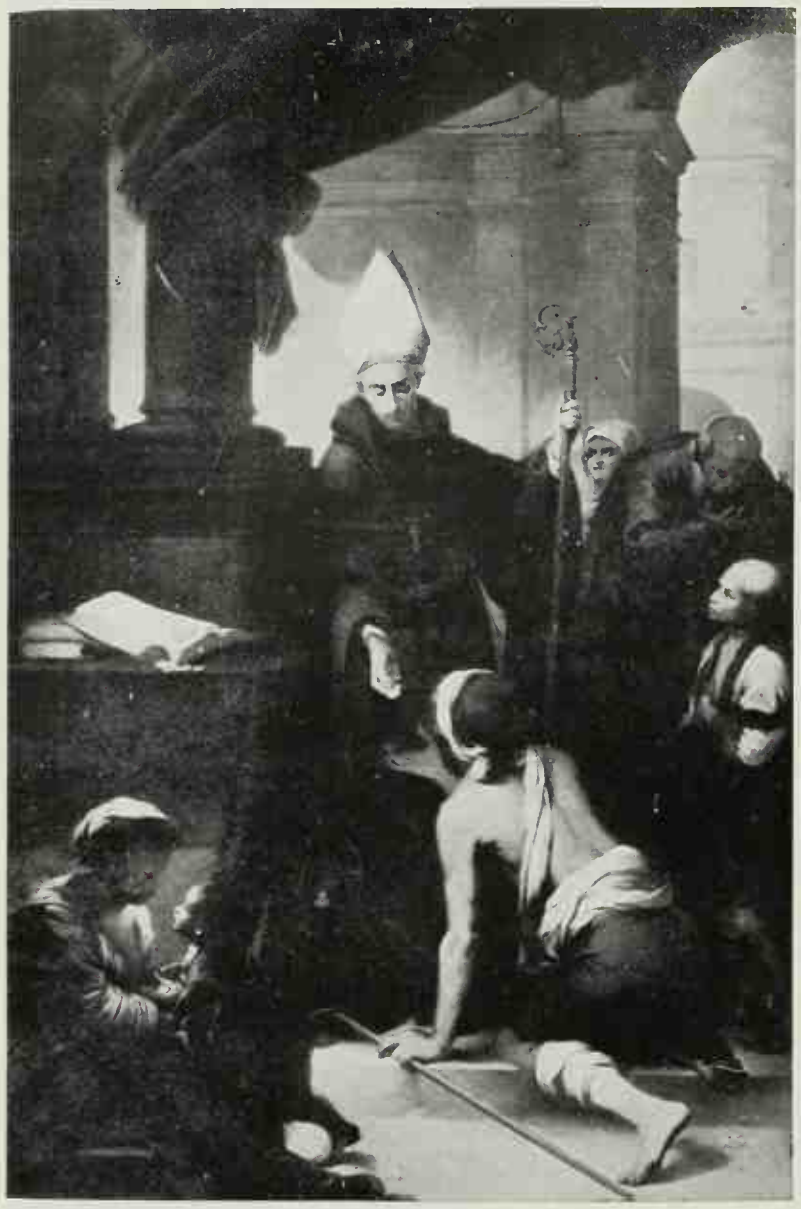
COURT OF THE DOLLS, FROM THE ROOM OF THE PRINCE, ALCAZAR, SEVILLE



UPPER PART OF THE COURT OF THE DOLLS, ALCAZAR, SEVILLE



ENTRANCE TO THE BEDCHAMBER OF THE MOORISH KINGS, ALCAZAR, SEVILLE



"ST. THOMAS OF VILLANUEVA GIVING ALMS AT THE DOOR OF HIS CATHEDRAL," BY MURILLO. SEVILLE CATHEDRAL

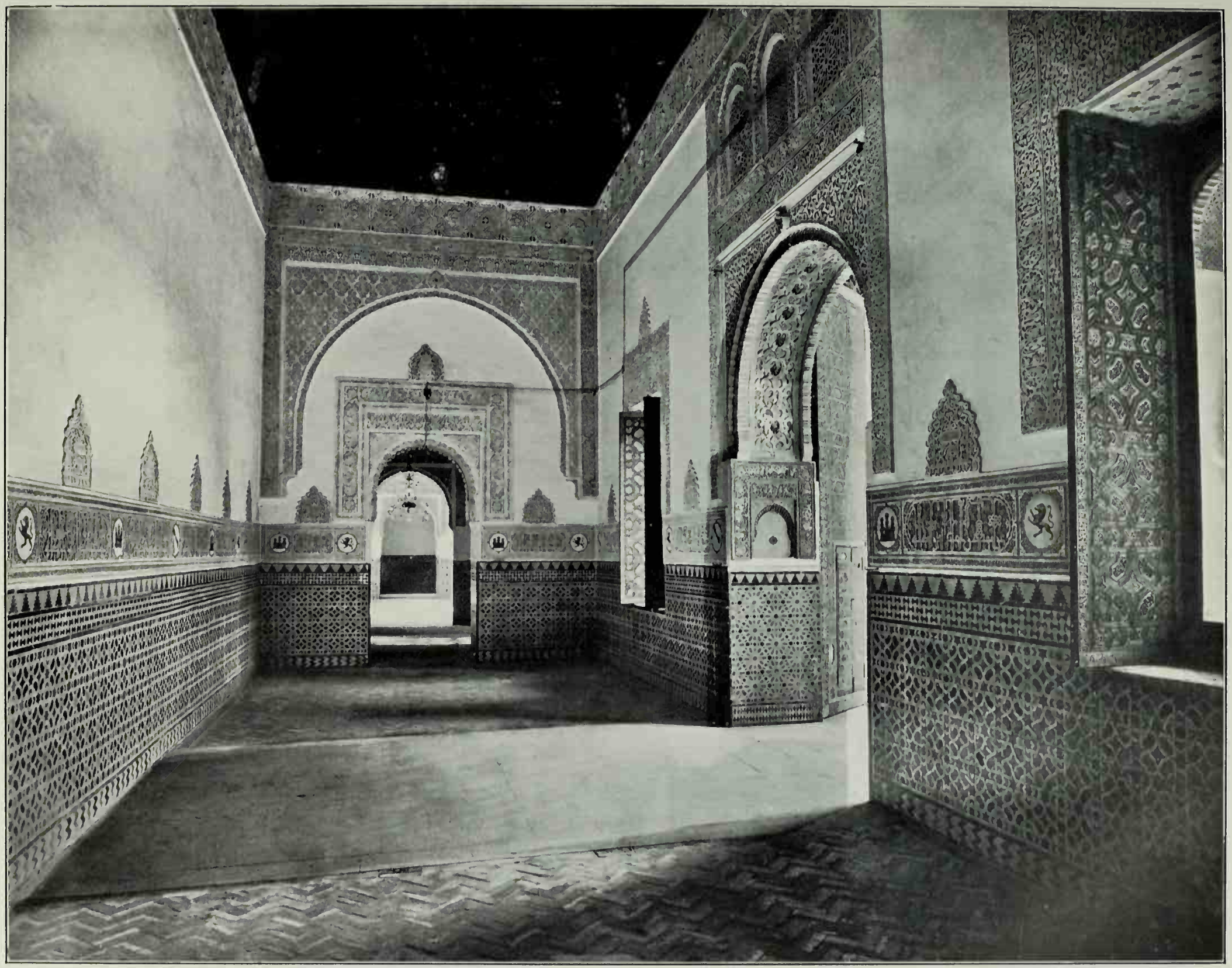
now, for the most part, dilapidated and stripped of all their former glory. The Palacio de las Dueñas, belonging to the Duke of Alba, once contained eleven patios, nine fountains, and a hundred marble columns. Only a fine arcaded court remains. There is even less to reward curiosity at the Casa de Bustos Tavera, immortalised by Lope de Vega, and the fourteenth-century Casa Olea, with its *mudejar* hall.

The founder of the Casa de Pilatos is commemorated by a bronze effigy—a rarity in Spain—in the interesting University Church,

made a voyage to the Holy Land which may in some way be held to explain the otherwise inexplicable designation of the mansion. Here the duke used to preside over a brilliant circle of men of genius, among whom were Gongora, Pacheco, Rioja, and Herrera. The ground-work, so to speak, of the building is *mudejar*, nearly concealed by ornament of the newer style. The central patio bears a general resemblance to the Alcazar. Fine statues—the work of the great pagans—adorn the angles and staircases, while in the "Prætorium," with its splendid coffered ceiling, you may see some beautiful examples of Spanish tile-work. Then there are the superb staircase with its domed ceiling, and the chapel with its mixed Gothic and *mudejar* features. Other fine mansions there are at Seville, once perhaps as splendid as this, but



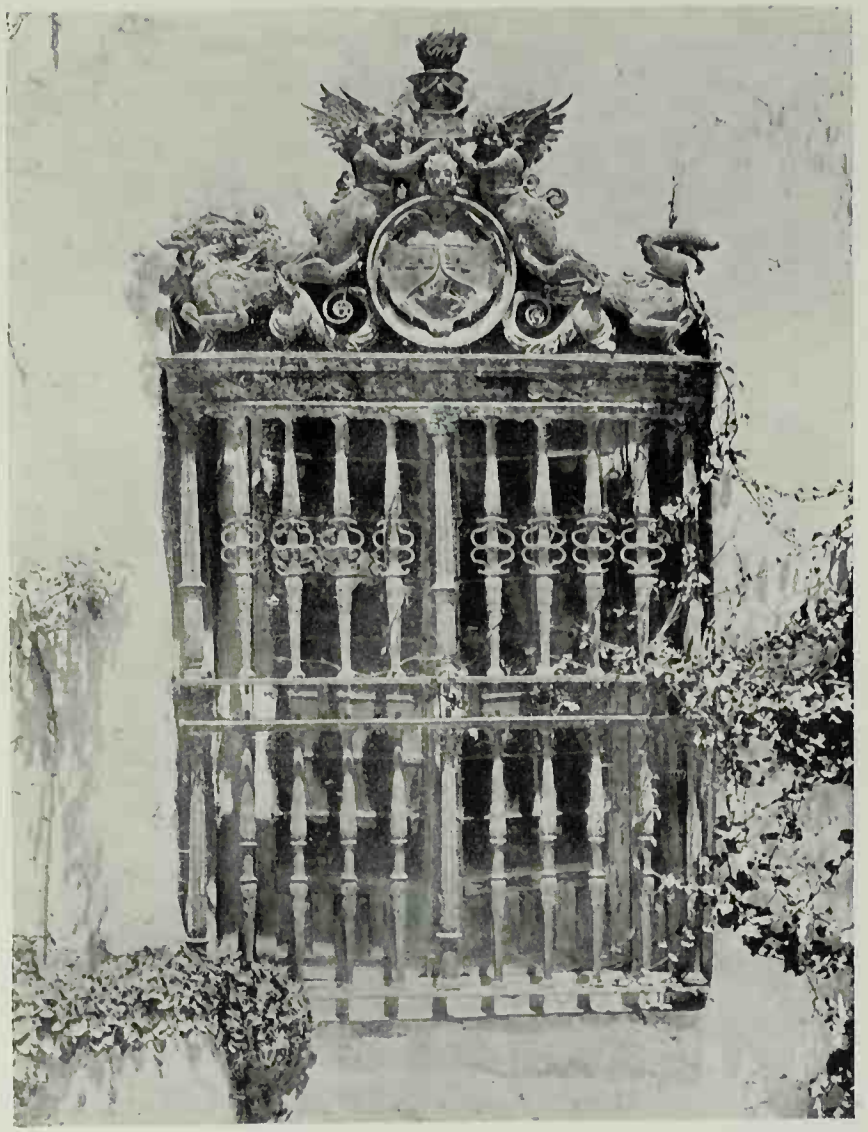
"ST. JUSTA AND ST. RUFINA, PATRON SAINTS OF SEVILLE, HOLDING BETWEEN THEM THE GIRALDA TOWER," BY MURILLO. SEVILLE MUSEUM



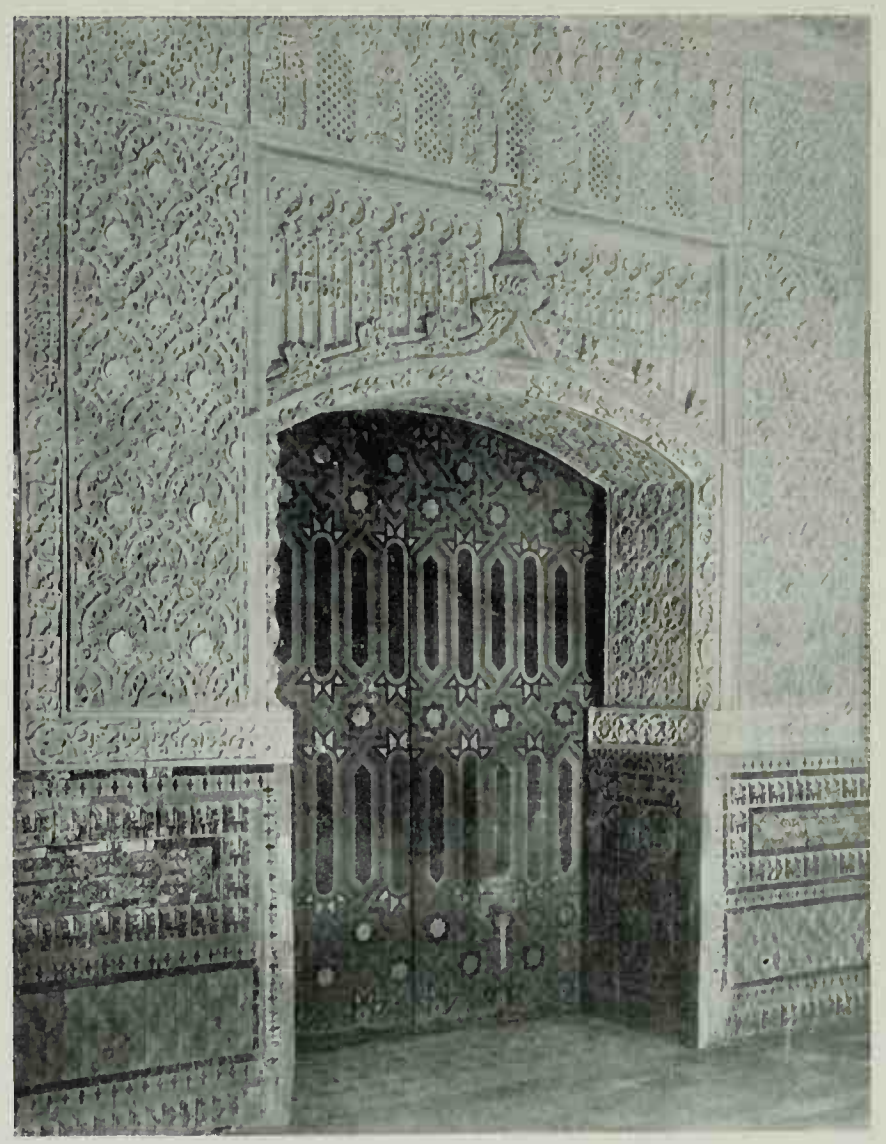
HALL IN WHICH KING SAN FERNANDO IS SAID TO HAVE DIED, ALCAZAR, SEVILLE



COURT IN THE HOUSE OF PILATE, SEVILLE



BARRED WINDOW IN THE PRÆTOR'S GARDEN,
HOUSE OF PILATE, SEVILLE



ENTRANCE DOOR OF THE ORATORY, HOUSE OF PILATE,
SEVILLE



PORTRAIT OF "EL GRECO," BY HIMSELF. GALLERY OF SAN TELMO, SEVILLE

where other members of his house are buried. The oldest tomb is that of the oldest of the race, who died in 1423, aged 105. The statue of St. Ignatius Loyola, sculptured by Montañez and painted by Pacheco, is said to be a true likeness of the founder of the Society of Jesus.

We wander on, and are presently surprised by the superb front of the church of Sta. Paula. It is faced with white and blue azulejos, the work of Francesco of Pisa and Pedro Millán. The arch is adorned by seven medallions and by the Spanish coat of arms in white marble, flanked by the devices of the ubiquitous Ferdinand and Isabella. The church was founded by Dom João de Henriquez, Constable of Portugal, who is buried here beside his wife, Donha Isabel. In the same quarter of the city, but some distance away, is the church of Omnium Sanctorum, built in 1356 on the site of a Roman temple. The fine steeple was evidently modelled on the Giralda, like the beautiful tower of San Marcos, the second highest minaret in Seville, which is in the pure Almohade style, without any features borrowed from Christian architecture. From its summit Cervantes used to scan the labyrinth of streets below in search of the form of a damsel of whom he was enamoured.

Seville will be remembered by many as the scene of the opera of "Don Giovanni," the story of which was suggested, I believe, by the career and conversion of a notorious debauchee, one Miguel de Marana, who flourished in the early seventeenth century. He is buried in the church which he founded, called after the adjacent charitable institution, La Caridad. The church itself is an elegant structure, but interests us chiefly as containing a valuable collection of pictures. Near the entrance is Valdés Leal's celebrated picture of a corpse, at which, Murillo declared, you must look with your nostrils shut. The church contains six canvases by the great master himself—"Moses Striking the Rock," the "Miracle of the Loaves and Fishes," the "Charity of San Juan de Dios," the "Anunciacion," the "Infant Jesus," and "St. John." The first, commonly called "La Sed" (thirst), is usually rated the finest of these works, but I should give the palm to the third.



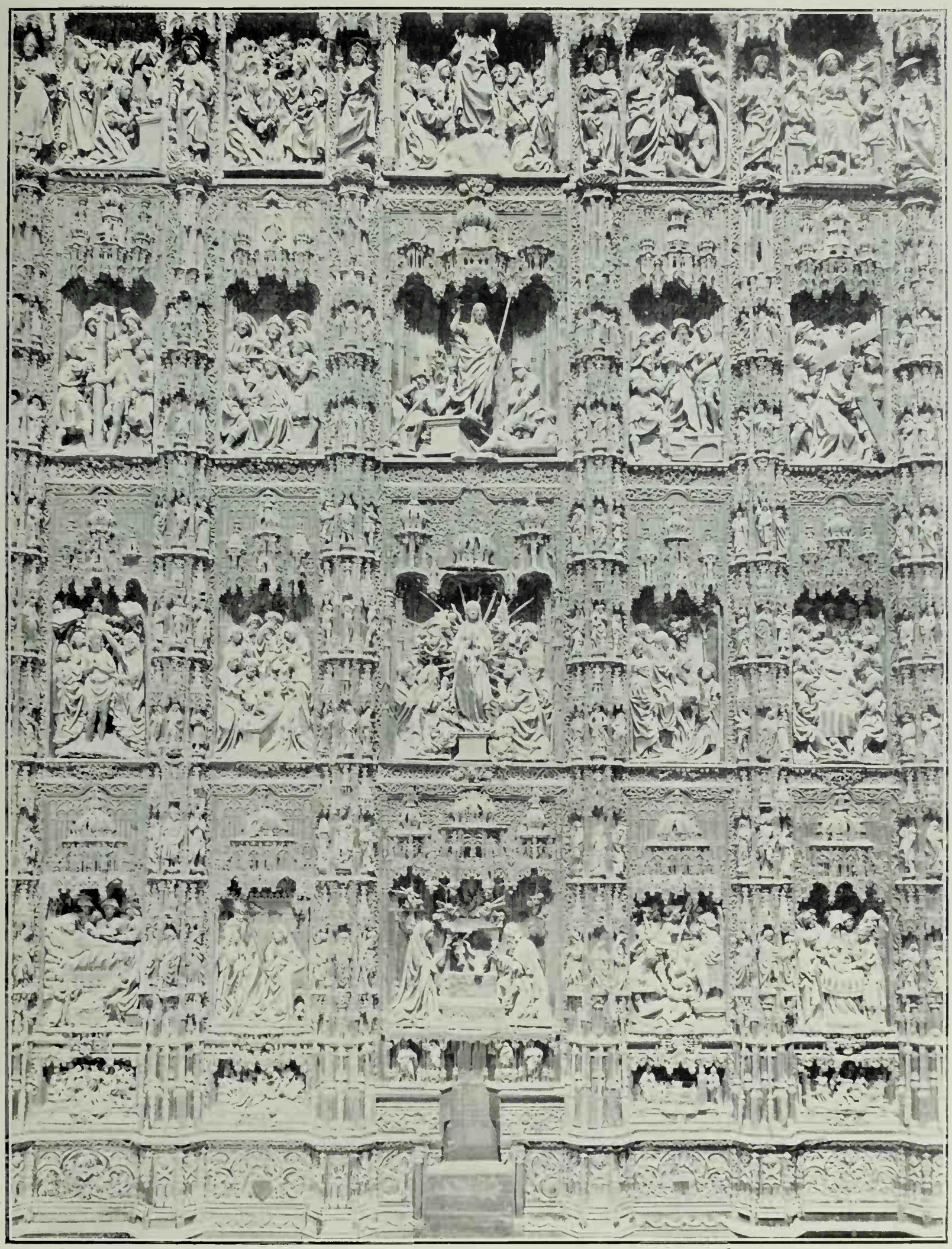
BATHS OF DOÑA MARIA DE PADILLA, THE ALCAZAR, SEVILLE



LAKE AND GALLERY OF DON PEDRO I. THE CRUEL. THE GARDENS OF THE ALCAZAR, SEVILLE



GARDENS OF THE ALCAZAR, SEVILLE



THE ALTAR-PIECE, SEVILLE CATHEDRAL



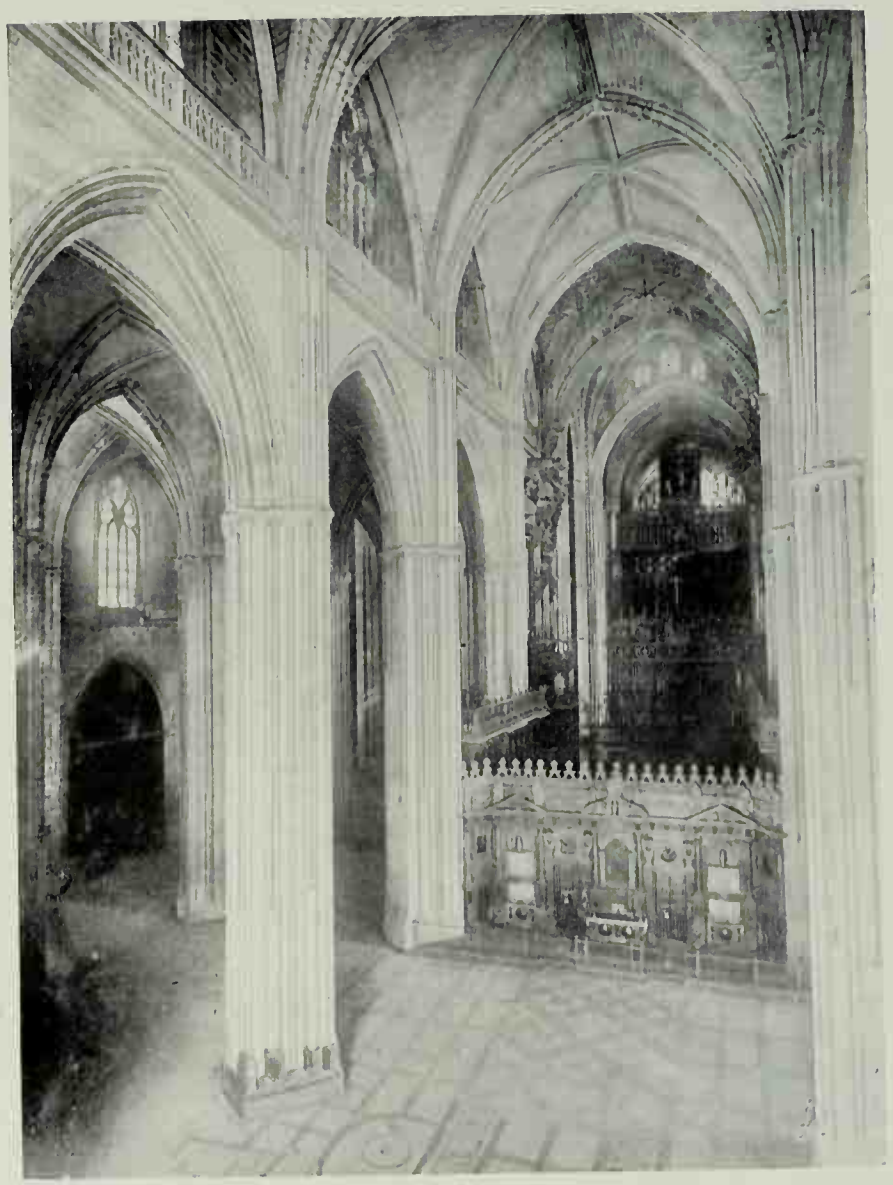
"ALTAR-SCREEN OF THE LA GAMBA," BY LUIS DE VARGAS. SEVILLE CATHEDRAL

Over the altar is another fine work, Roldán's "Descent from the Cross."

The finest collection of pictures in Andalusia is housed in the Museo, as the old convent of La Merced is now called. There you may see Murillo's "St. Thomas of Villanueva" (his favourite picture), his beautiful "St. Felix of Cantalice," and the famous "Virgen de la Servilleta," which we now know was *not* painted on a serviette. On the south wall hangs his finely coloured work, "Sts. Justa and Rufina holding a model of the Giralda." Zurbaran, that great painter of monks, is well represented by the wonderful "St. Hugh in the Refectory," and the "Apotheosis of St. Thomas Aquinas." Native Andalusian art is best studied in the works of Roelas, Valdés Leal, Cespedes, and Frutet (one of Spain's few great landscape painters). There is no single work of Velazquez, who was born in Seville, or of Alonso Cano, or Luis de Vargas to be found in the Museo. Sculpture is not unworthily represented by the St. Bruno of Montañez. The student of Andalusian art must also visit the Hospital de la Sangre, near the Macarena gate, for some grand works of Zurbaran and by his less-known forerunner, Roelas.

Murillo's work may also be studied at his house in the Plaza de Alfaro, where he died after falling from a scaffolding at Cadiz, on April 3, 1682. The house belongs to the heirs of the late Dean Cepero.

There are some pictures worth seeing, but not usually visible to the public, at the Duc de Montpensier's baroque palace of San Telmo, by the Delicias Gardens. These gardens, as I have said, are a fashionable resort of the Sevillanos, especially in summer. Popular life may be studied to greater advantage on the Alameda de Hercules, a wide open space at the northern end of the Sierpes. The famous fair, beginning on Easter Monday, attracts strangers from all parts of the world. It was originally a great cattle-market, and about 80,000 beasts are still disposed of on such occasions annually. Bull-fights on a grand scale, are, of course, a feature of the festivities. The wealthier



THE CATHEDRAL FROM THE TRIBUNE OF THE MAIN ENTRANCE, SEVILLE



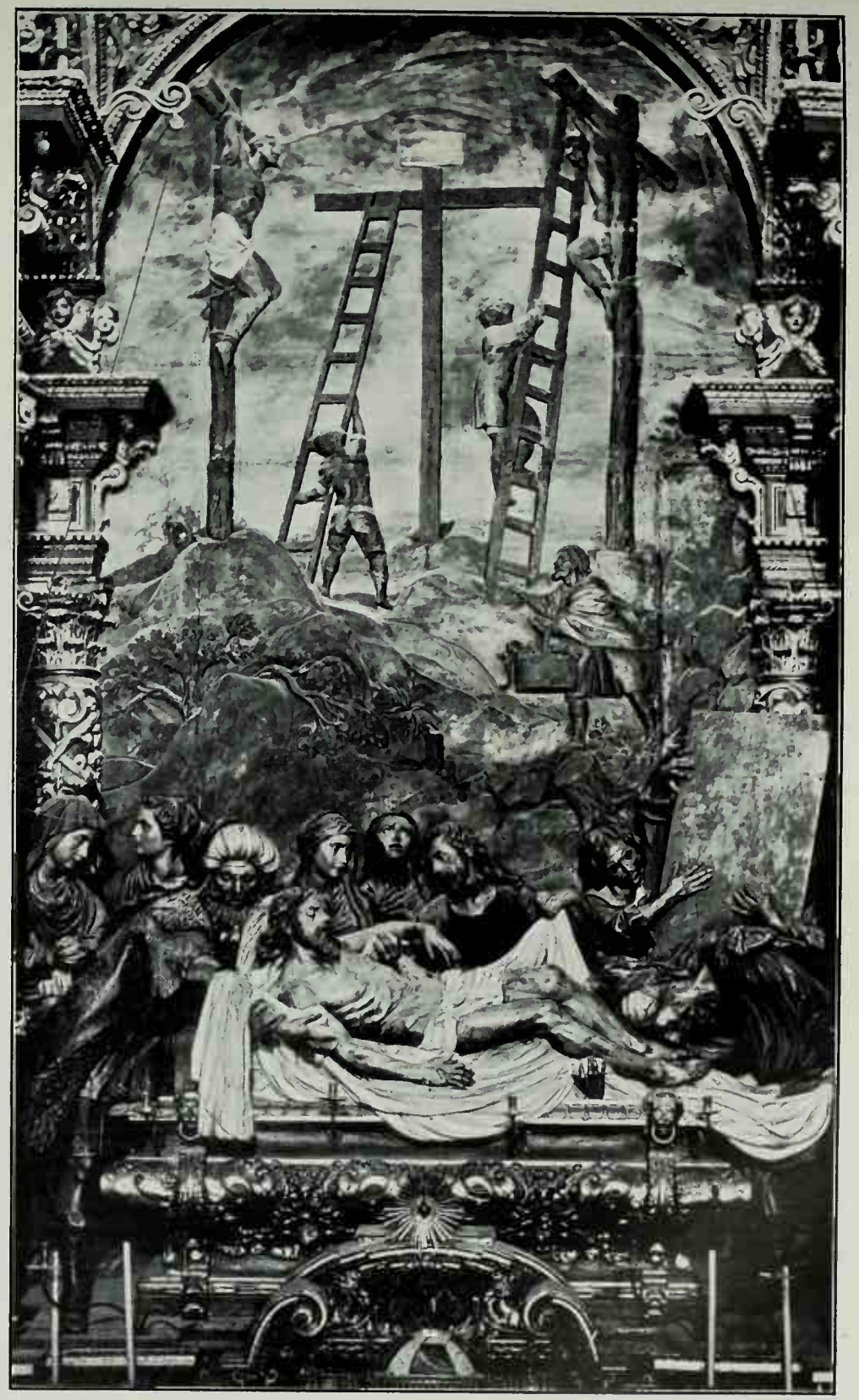
PUERTA DEL LAGARTO, THE CATHEDRAL, SEVILLE



INTERIOR OF THE CHAPEL, HOSPITAL OF LA CARIDAD, SEVILLE



THE VIRGIN OF THE VALLEY, ST. JOHN, AND MARY MAGDALENE, SEVILLE



ALTAR-PIECE IN THE CHAPEL, HOSPITAL OF LA CARIDAD, SEVILLE



"PORTRAIT OF FERDINAND VII.," BY GOYA.
SAN TELMO, SEVILLE

and Paquin, and costly heirlooms handed down from the days of the Great Captain.

The religious processions and ceremonies with which Holy Week is celebrated at Seville also attract a vast concourse. The much talked-of dance of the "Seises" is reserved for the octaves of the Immaculate Conception and Corpus Christi. There is nothing irreverent in a number of prettily dressed little boys going through stately measures before the altar: but there is nothing in the performance to excite devotion. However, the same might be said of many more imposing religious functions.

Some say the dance is a revival of a pagan ceremony—which may remind us that we have so far neglected the monuments which the Romans

families and the clubs of the city have each their own tent or pavilion, called a "Caseta," on the fair-ground. A good deal of money is spent on upholstering and decorating these little structures, in which dancing takes place in the evenings in full view of animated and admiring spectators who crowd round the doorway and applaud loudly. In the evening the gilded youth of Seville drive out to the fair in smart turn-outs drawn by fiery little horses with jingling bells. Dancing will be interrupted at 8.30 P.M., when all classes come to gaze at the firework display. Peasantry and aristocracy alike appear in their very best on these occasions. The smartest toilettes of every class are seen side by side, the latest confections of Worth



PORTRAIT OF THE FIGURE IN PACHECO'S PICTURE AT SEVILLE, SUPPOSED TO REPRESENT CERVANTES



"OUR LADY OF THE IMMACULATE CONCEPTION,"
BY MURILLO. SEVILLE MUSEUM



"ST. ANTHONY OF PADUA VISITED BY THE INFANT SAVIOUR WHILE KNEELING AT HIS PRAYERS,"
BY MURILLO. SEVILLE CATHEDRAL



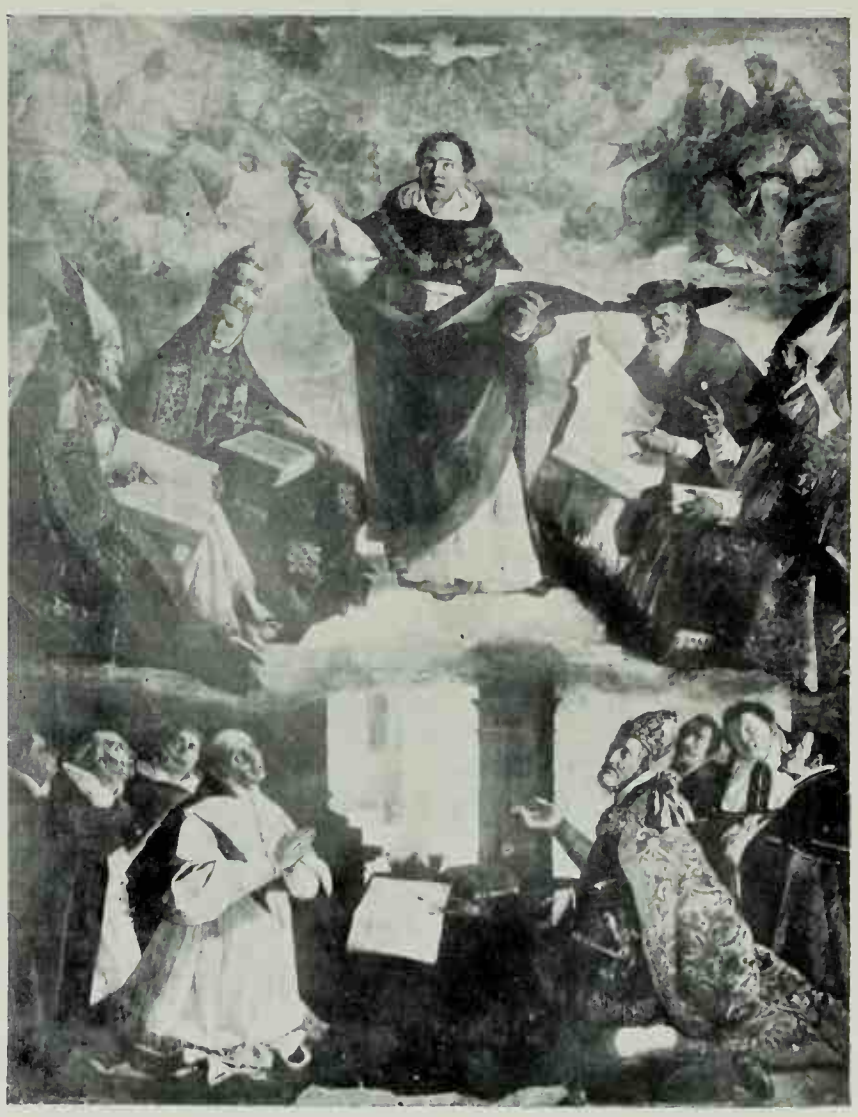
"ST. ANTHONY WITH THE INFANT SAVIOUR,"
BY MURILLO. SEVILLE MUSEUM



"DESCENT FROM THE CROSS," BY PEDRO CAMPAÑA.
SEVILLE CATHEDRAL



"OUR LORD BAPTIZED BY ST. JOHN," BY MURILLO.
SEVILLE CATHEDRAL



"ST. THOMAS AQUINAS," BY ZURBARÁN.
SEVILLE MUSEUM



"ST. FERDINAND, CROWNED AND ROBED," BY MURILLO. SEVILLE CATHEDRAL

Astarte. A noble aqueduct built by the Romans, and known to-day as the Caños de Carmona, still brings water to the city from Alcala de Guadaira. You are expected, also, to visit the ruins of Italica, a few miles on the other side of the Guadalquivir. The outline of an amphitheatre is all, practically, that remains of the darling colony of the Aelii, which was used as a quarry by the Saracens when engaged in their task of embellishing and fortifying Seville.

Not far from it is the church of Sancti Ponce, which presents the appearance of a fortified abbey of the Middle Ages. It contains the tomb of the illustrious Guzman el Bueno, who in 1309 saved the fortress of Tarifa at the cost of his son's life. The church is fortunate in possessing one of the

have bequeathed to Seville. These are not very numerous or interesting. Only a few fragments remain, at the north-east angle of the city, of the wall that Cæsar built, and which was complete as late as the reign of Juan II. It was strengthened, tradition avers, by one hundred and sixty-six towers, many of which were used as prisons in after years. The Cordova gate marks the site of the dragon of St. Ermengild, who revolted against his Arian father, King Leovgild, and was ultimately put to death at Tarragona. The Capuchin convent close by, afterwards associated with Murillo, stands on the foundations of the palace of Diogenianus, the Roman governor who condemned to death the Christian maidens, Justa and Rufina, for refusing to bow before the image of Venus



BARTOLOMÉ ESTEBAN MURILLO. BORN IN SEVILLE, 1617

finest works of Montañez—a life-size figure of St. Jerome. Here is buried Doña Urraca Osorio, a lady burnt at the stake by order of Peter the Cruel.

The excursion may be continued to Castilleja la Cuesta, where the house of the Conquistador, Cortés, is to be seen; and to the old Cartuja, or Charterhouse, now a porcelain factory. The way back lies through the suburb of Triana, inhabited chiefly by gypsies. Here dwelt Justa and Rufina, and here they refused to bow before the idol. Before leaving the quarter, the church of Santa Ana must be visited. It contains the exquisite Madonna of Alejo Fernandez, whom Leighton considered the most conspicuous among the "Gothic" painters. Readers of "Don Quixote" will remember the house of the Alguazil that stood near the powder-mill in Triana.



"ST. ISIDORO," BY MURILLO. SEVILLE CATHEDRAL

HUELVA

HUELVA, the capital of the eighth province of Andalusia, is a thriving port, at the estuaries of the rivers Tinto and Odiel. Its device, "Portus maris et terræ custodia," probably refers to its position so near the frontier of Portugal. It is an ancient town, but has not preserved many tangible memorials of its past. It is as the port of the mining district behind it and as the seat of the sardine fishery that it has maintained its importance. It deserves to be better known as a health-resort, for it basks in perpetual sunshine and is ever cooled by delicious Atlantic breezes. Passenger boats from England occasionally call here.

The town is mentioned here mainly because of its proximity to the convent of Santa Maria de Rábida, a name that Ford derives from a Moorish (?) word, *rabbitah*, meaning "frontier port." "Here, in 1484, Columbus, craving charity with his little boy, was received by the prior, Juan Perez de Marchena. This monk alone, when the wisest kings and councils had rejected as visionary the scheme of the discoverer of the New World, had the wit to see its probability, the courage to advocate the plan, and the power to prepare the experiment. He must, indeed, share in the glory of the discovery of America, for by his influence alone with Isabel was his protégé, Columbus, enabled to sail on this expedition. Here also Cortés found shelter on his return from America."

It was from Palos, a mile or two along the river, that the great discoverer launched forth into the deep, on his first voyage, on August 3, 1492. He returned in the following March, crowned with success, his hopes and predictions realised—to lay a continent at the feet of the sovereigns of Spain. Thirty-five years after, Cortés also disembarked here, laden with the spoils of conquered Mexico. The port was full of adventurers in those days, all eager to dip their hands in the seemingly inexhaustible coffers of the gorgeous



CHURCH OF SAN PEDRO, HUELVA



CONVENTO DE LA MERCED, HUELVA



CHURCH OF THE CONCEPCION, HUELVA



CROSS ON THE SITE OF THE PUERTA DEL CONVENTO,
LA RABIDA, HUELVA



INTERIOR OF THE CHURCH OF THE CONVENT,
LA RABIDA, HUELVA



TOWN HALL, HUELVA

west. Pizarro was among them, and the first, no doubt, to cheer the dauntless Cortés in whose footsteps he was soon to tread. The tiny caravels which braved the wildest Atlantic breezes, and groaned and creaked beneath their burden of gold and gems and captives, often put into Palos, then: many a weary captain here set foot again on his native soil after many years in the far western land — to hurry north to Estremadura, the province most prolific in that warlike brood. Those days are dim and distant—the wharves of Palos are almost deserted: and

"Where are the Galleons of Spain?"

All the while Spaniards were neglecting a mine as precious as any in America, close to the very port of embarkation. Up country lie the famous mines of Rio Tinto, known to the Phœnicians and the Romans, ignored by the Moors and the Castilians, and now exploited by a great English company to which they were conceded by the crown in 1873. The property includes a comparatively extensive railway system, a town, and four villages, and its own port. It is inhabited by about 12,000 employees and has a police force of its own. Though the concession is a source of wealth and prosperity to the whole province, there are yet Spaniards who maintain that the mining operations have had a deleterious effect on the climate and hygiene of the neighbourhood—an objection which may possibly have some scientific foundation, but which strikes one as being inspired by Chauvinistic sentiments.



THE CONVENT, LA RABIDA, HUELVA

The province of Huelva is the poorest of any in Andalusia in historical memories and monuments. Niebla, however, a town which is mentioned often in early Moorish

annals, still boasts a massive town wall, a ruined castle of great size, several Moorish houses, and a Roman bridge.



CHURCH OF THE PUEBLO DE PALOS, NEAR HUELVA

Ayamonte, the frontier town, is separated by the estuary of the Guadiana from the Portuguese town of Villareal de Sao Antonio. It retains the ruins of an old castle, but its fortifications have been suffered to fall into disrepair. No attack presumably is expected from this side. The Portuguese town, on the other hand, is well prepared for an enemy, and is now the terminus of the line from Faro and Lisbon. A short line henee to Huelva is badly needed to put Seville and Cadiz in touch with the Portuguese capital. At present you have to go round by Badajoz, a journey lasting twenty-four hours. Ayamonte was the scene of a conspiracy, by which the Duke of Medina Sidonia was, with the help of the Portuguese, to be raised to the throne as king of the independent state of Andalusia. The plot was discovered and the traitorous noble escaped with his life only by the most abject supplications.

Between Huelva and Cadiz the most important town is San Lucar de Barrameda, the Andalusian Brighton. It is uncertain whether the place derives its name from a saint (Lucar) or from a different personality still pretty well known as Lucifer. It was recovered from the Moors by Alfonso the Learned, and made the seat of government for the whole of Andalusia in 1645. A hospital was established here for English sailors by our Henry VII. Magalhaens sailed from this port (August 16, 1519) on his voyage round the world —the first ever made; his ship returned, but the intrepid navigator did not. Here Godoy, that very unfairly abused favourite, established an important zoological garden. Upon his downfall the intelligent populaee destroyed the buildings and killed the animals—creatures more intelligent, less ferocious, and altogether more valuable than they—in order to express their hatred of their queen's favourite.

CADIZ

BYRON pronounces Seville to be the prettiest town in Spain, with the possible exception of Cadiz. The ancient Gades is, in fact, far more beautiful than the inland city. It is a city of dazzling whiteness, rising like a great water-lily sheer out of the ocean. The sun in taking leave of the Old World bathes the walls in liquid gold, and by night they gleam like polished silver. The sheen of the city is more magical than the phosphorescence of the all-circling sea. Cadiz is all sun and sky, sea and light—not sultry and southern, but salt and windy and occidental. It is not the soft Mediterranean that laves her strand, but the wide Atlantic, which Spanish sailors were the first to cross, over which was brought to her wharves the wealth of the New World. And for many years the proud merchants of Cadiz might gaze westwards and boast that the ocean was but a Spanish lake, till the thunder of English guns threatened to bring



PANORAMA OF CADIZ

their own city down about their ears. For in 1587 Sir Francis Drake singed the King of Spain's beard in the very harbour of Cadiz: while, nine years later, the Earl of Essex and his men scaled the walls, slaughtered the citizens, profaned the churches, and burnt the public buildings, and sailed away with immense booty. Spain was no longer mistress of the sea. But Cadiz recovered quickly from these dreadful blows. She beat off another English attack in 1625, and waxed ever more fat and prosperous. Numerous royal concessions and privileges secured her almost a monopoly of the American trade. As late as 1770 Adam Smith wrote that the merchants of London had not the wealth to compete with those of Cadiz, and a few years later the value of the bullion landed on her wharves was estimated at £125,000,000.

A great commercial centre the fair city has ever been. She owes her origin, which may



GENERAL VIEW OF CADIZ



THE MARKET-PLACE, CADIZ



PLAZA DE ISABEL II., CADIZ

be placed about one thousand years before Christ, to the great merchant race of Phœnicia. Like many other spots, she has been identified with the Tarshish of Scripture. If not, as some think, the first-born city of Spain, she was undoubtedly the first foothold of civilisation on the Atlantic Ocean. Here we may believe some forgotten Columbus of Sidon or of Tyre, having warily adventured through the strait, first beached his galley, accomplishing a tremendous step forward in the progress of humanity. The first keel, his, to plough the waters of the Atlantic, unless, indeed, the fleets of lost Atlantis had preceded him.



VIEW OF CADIZ FROM THE TAVIRA TOWER

In after years the Phœnicians and their offspring, the Carthaginians, had settlements here. They built huge ugly palaces, sacrificed human victims to Baal, and reclined in Tyrian purple on their terraces, just as their ancestors are shown doing in that strange picture in our National Gallery, "The Eve of the Deluge."

Their deluge was the Roman invasion, when Gades knew Julius Cæsar for her master. She did not suffer by the change, and retained much of her old Semitic character. The people still worshipped Salambo, and the Gaditane dancing-girls proved themselves worthy daughters of the goddess. Life at the opulent crowded port was feverish and distempered. When the gods were dethroned her commerce waned. Under the austere yoke of Islam, Cadiz all but faded away. It is interesting to note that her Moslem settlers were drawn



VIEW OF CADIZ FROM LOS CAPUCHINOS



CALLE ANCHA, CADIZ



VIEW FROM SAN CARLOS BATTERY, CADIZ

from the old race of Philistines, some of whose divinities had probably been worshipped here in the old Punic days.

A new day dawned when Alfonso el Sabio took the city in 1262 and filled it with colonists of a different, hardier race—the seamen and the mountaineers of Cantabria. But if not in blood at least in temper Cadiz has remained Philistine to this day—financial, commercial, caring little for art and letters. The old jest about the city is well justified—"Ici les belles lettres sont les lettres de change."

This, probably the most ancient of the cities of the peninsula, is the freshest, newest-looking of them all. Every stain and wrinkle seems to have been wiped out by the brisk Atlantic spray. If it is of any period other than the present that it reminds you, it is perhaps (thanks to Byron and de Musset) of the early nineteenth century. The poets and novelists of the Romantic school constantly allude to the place, and to the lovely "Andalouses." The appearance of the genuine native costume in the streets modifies the modern note. So, too, does the wealth of colour at local festivals, where all the hues of the rainbow appear in the most startling but not unbecoming contrasts in the costumes of the ladies.

Of sights, in the tourist-agent's sense of the word, Cadiz is all but destitute. What antiquities the descendants of the Philistines might have spared our freebooter ancestors burned. The old cathedral, built in the thirteenth century, was almost totally consumed by the flames, as an inscription in the mean structure which replaces it records: "In the year 1596 the English entered this city, and having sacked it, despoiled it of its jewels of gold and silver and ornaments, and afterwards burnt it, with its holy images, carrying off to England eight prebendaries as prisoners."



VIEW FROM THE BATTERY OF SAN CARLOS, CADIZ

The new cathedral, which dominates the whole city, and on which



PLAZA DE SAN JUAN DE DIOS, CADIZ



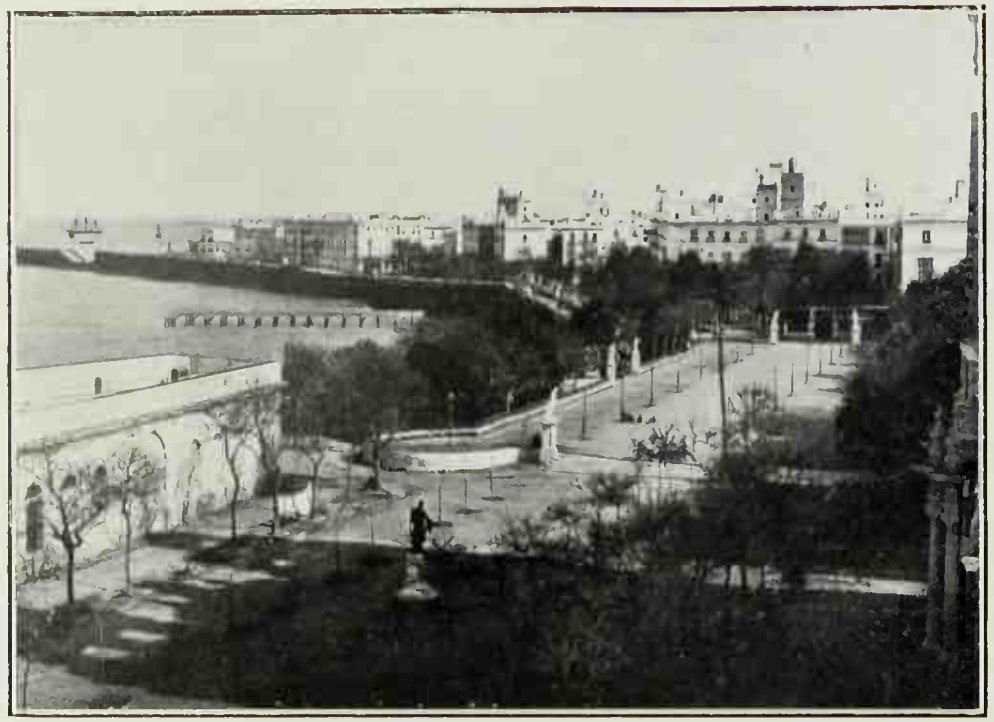
LIGHTHOUSE OF SAN SEBASTIAN, CADIZ



VIEW FROM THE LIGHTHOUSE OF SAN SEBASTIAN, CADIZ



VIEW FROM THE LIGHTHOUSE OF SAN SEBASTIAN, CADIZ



ALAMEDA DE APODACA, CADIZ



ALAMEDA DE APODACA, CADIZ



THE BULL-RING AND PART OF THE TOWN, CADIZ



ALAMEDA DE APODACA, CADIZ



PLAZA DE ISABEL II., CADIZ



CHURCH OF SAN ANTONIO, CADIZ



PLAZA DE ISABEL II., CADIZ



PLAZA DE MINA, CADIZ



MARKET-PLACE, CADIZ

the sun's rays linger when all around is night, was built in 1720 by disciples of the sadly famous Churriguera. Here at least is a work of which that architect would have no cause to-day to be ashamed; for, despite the exaggeration of ornament and detail characteristic of his style, the general proportions of the church are majestic and classical. The nave, by leaving a long interval between chancel and choir, is made to appear much longer than it is, and the lantern is lofty and nobly planned and conceived. In the sacristy is some valuable plate, including a custodia valued at £10,000. The choir stalls, carved by Duque Cornejo, come from the Cartuja of Seville.

No other church in Cadiz merits attention, except the Capuchinos, where Murillo met his death by a fall from the scaffolding while painting the "Espousals of St. Katharine," on the reredos. The picture was finished by Meneses Osorio, and reveals little of the great master's genius. The incident of his death is finely portrayed in a picture by Ferrant that hangs in the little Academy of Fine Arts. This is not a mean collection for a city of inartistic antecedents. Modern Spanish art is worthily represented, especially by Rodriguez' great historical tableau—"The Junta of Cadiz announcing to the people its answer to Soult's summons to capitulate." Zurbaran may be studied here, his monks and saints from the Charterhouse at Jerez being in his best style. There are also some good Bassanos, and an "Ecce Homo" by Murillo.

From the gallery you issue into the little Plaza de Mina, a charming spot, prettily laid out with gardens. These tiny open spaces afford frequent pleasant surprises in this town of narrow



CHURCH OF SAN FELIPE, CADIZ



VIEW OF THE CATHEDRAL, CADIZ



ALTAR-PIECE OF SANTA CATALINA (LOS CAPUCHINOS), THE LAST WORK OF MURILLO. CADIZ

regular streets all walled round and crammed in at the end of a narrow peninsula only a hundred yards broad perhaps at one point. The sea wall itself on the ocean side forms a delicious promenade when the stars come out and the billows come rolling in, as if from America. The charming Parque Genoves, bordering the sea, reminds us of the great merchant race of Italy, who had their warehouses here. Opposite is the little Botanic Garden, containing an interesting variety of exotic trees, one — a dragon-tree—being over five hundred years old.

Sights there are no other. And so you walk along the spotless streets, catching glimpses of trim little "patios" bedecked with flowering plants, to the railway station at the narrowest part of the isthmus. And so, by a tongue of land like the desert round Port Said, you leave the cleanest and most charming of the cities of Spain.



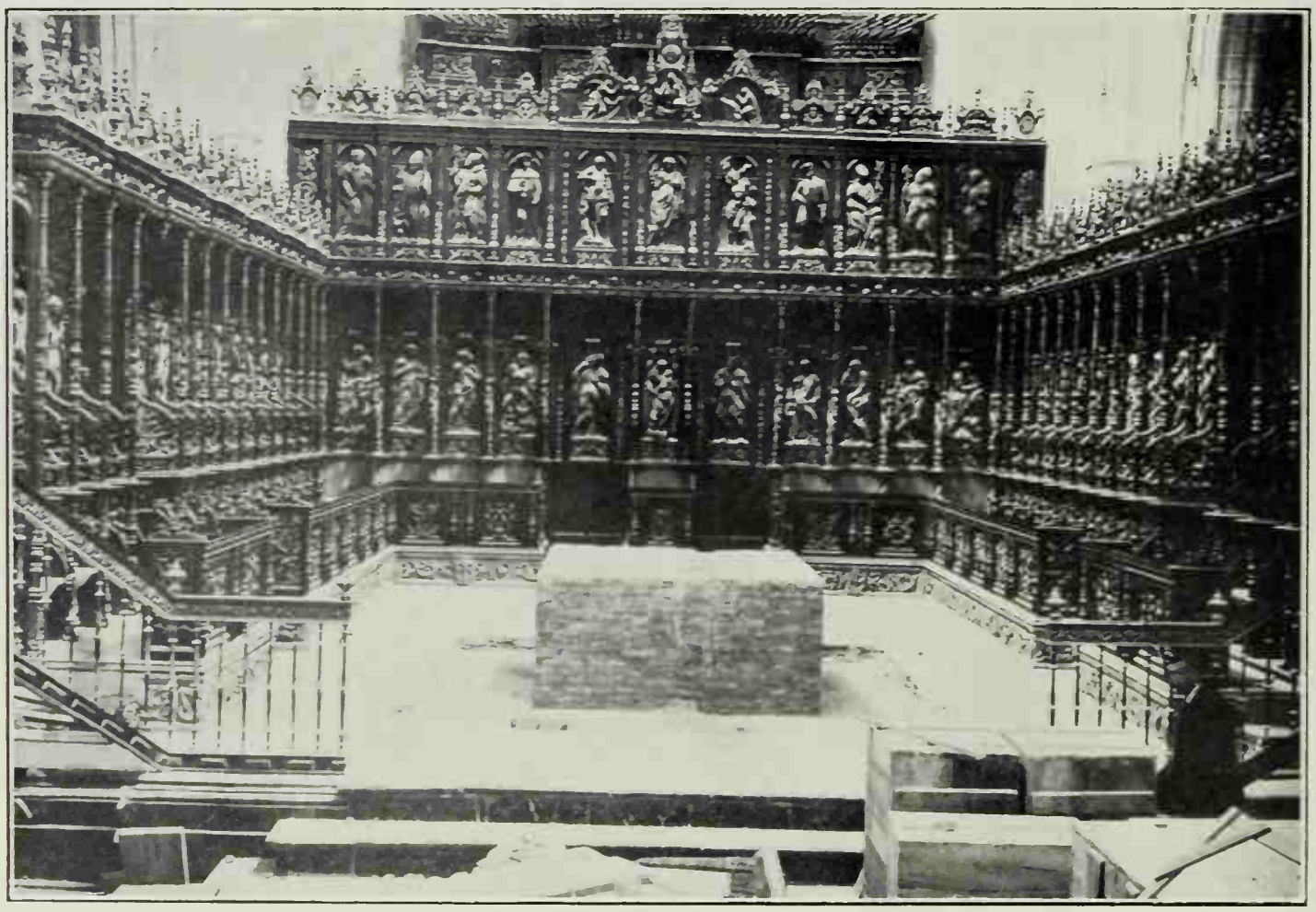
NAVE OF THE CATHEDRAL, CADIZ



THE CATHEDRAL, CADIZ

JEREZ DE LA FRONTERA

JEREZ DE LA FRONTERA owes part of its name to its position on the one-time limits of the vanished sultanate of Granada. The name was formerly written Xerez, the initial letter being used by the Spaniards to represent the Moorish sound written by us "sh." Thus the town of Sherry was known to the sons of the Prophet as Sherries. It is to-day a thriving, animated city, white as Cadiz, but more diversified by bursts of greenery and startling colour. Its bodegas and wine-cellars are the features that most attract strangers, and they are, indeed, of great interest from the commercial, social, and artistic stand-points. The town has also claims on the



OLD CHOIR OF THE CARTUJA, NOW THE CHURCH OF SANTIAGO, JEREZ DE LA FRONTERA

attention of the architect. There is a noble Collegiate Church, finished in 1695: the west front is flanked by the tower of the older foundation of Alfonso X., and surmounted by a fine cupola. The interior is in the Græco-Roman style, with double aisles but no



BUYING GRAPES IN VINTAGE, JEREZ DE LA FRONTERA



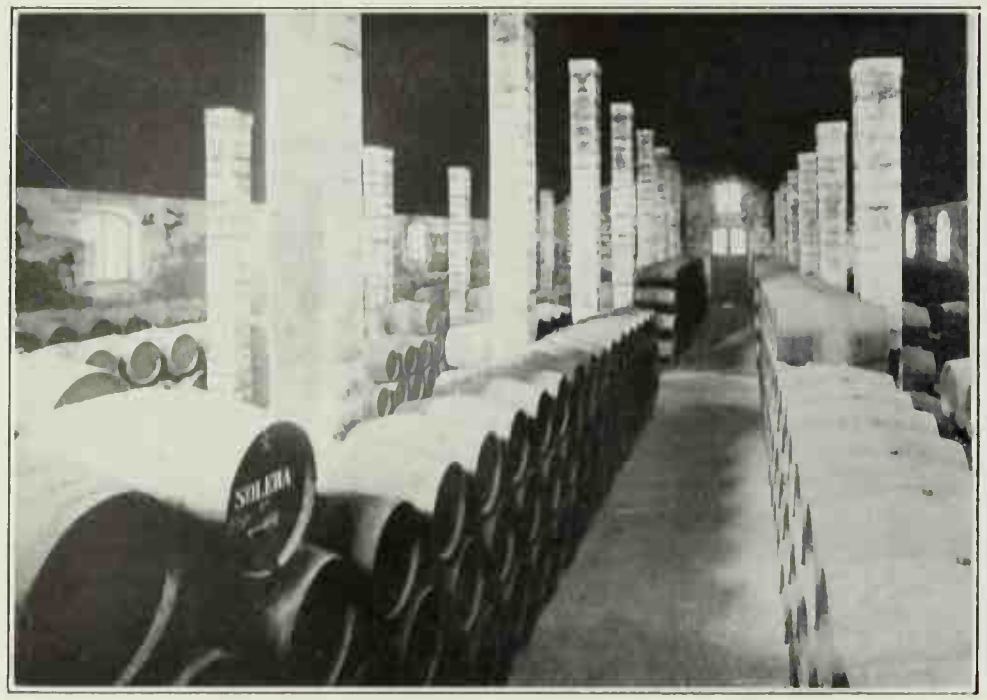
READY FOR EXPORTATION, JEREZ DE LA FRONTERA



PREPARING FOR EXPORTATION, JEREZ DE LA FRONTERA



WOMEN AT THE VINTAGE PREPARING GRAPES FOR THE WINE-PRESSES, JEREZ DE LA FRONTERA



INTERIOR OF A WINE-STORE, JEREZ DE LA FRONTERA



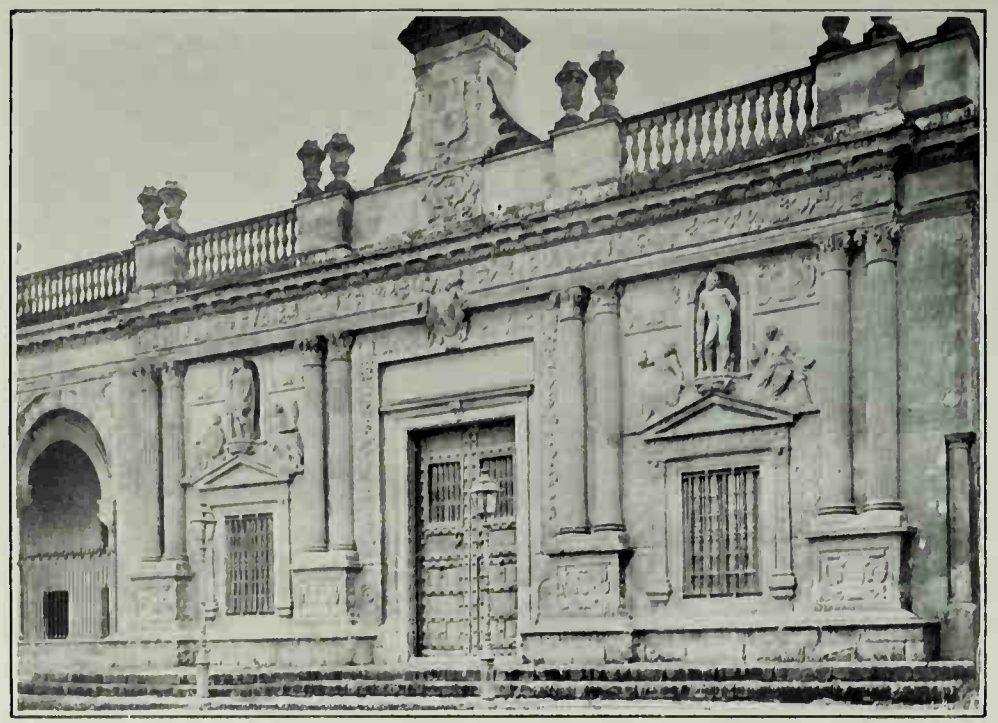
TAKING WINES TO THE STATION FOR EXPORTATION,
JEREZ DE LA FRONTERA



LOADING THE MUSTS IN THE VINEYARD FOR STORING,
JEREZ DE LA FRONTERA



VINTAGE—MACHINE FOR PRESSING THE GRAPES,
JEREZ DE LA FRONTERA



FAÇADE OF THE OLD CHAPTER-HOUSE, NOW THE LIBRARY, JEREZ DE LA FRONTERA



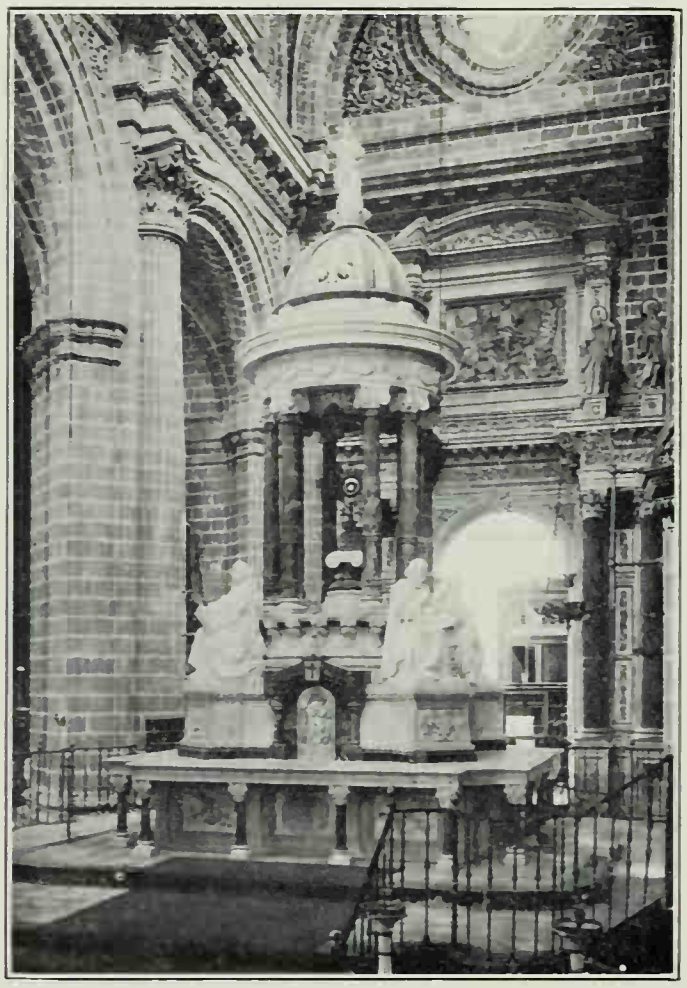
CALLE LARGA, JEREZ DE LA FRONTERA



VIEW FROM SAN MIGUEL, JEREZ DE LA FRONTERA



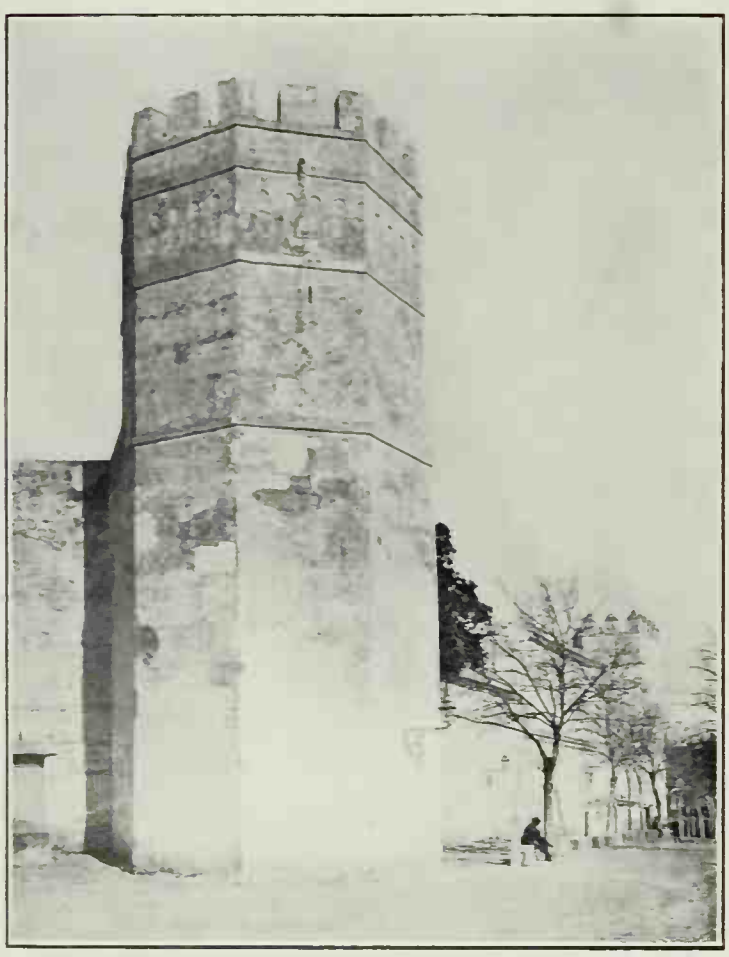
CALLE LARGA AND SANTA MARIA, JEREZ DE LA FRONTERA



BALDAQUIN IN THE COLLEGIATE CHURCH,
JEREZ DE LA FRONTERA



HOUSE OF RIQUELME, JEREZ DE LA FRONTERA



TORRE DEL ALCAZAR, JEREZ DE LA FRONTERA



THE COURT, LA CARTUJA, JEREZ DE LA FRONTERA



PLAZA DEL ARENAL, OR OF ALFONSO XII., JEREZ DE LA FRONTERA



CHURCH OF SANTIAGO, JEREZ DE LA FRONTERA



LA CARTUJA—ENTRANCE COURT AND FAÇADE OF THE CHURCH, JEREZ DE LA FRONTERA



A WINE-CELLAR, JEREZ DE LA FRONTERA



ENTRANCE TO THE COURT OF THE CHURCH, LA CARTUJA,
JEREZ DE LA FRONTERA



STATUE OF D. RAFAEL RIVERO
THE ONLY STATUE IN JEREZ DE LA FRONTERA



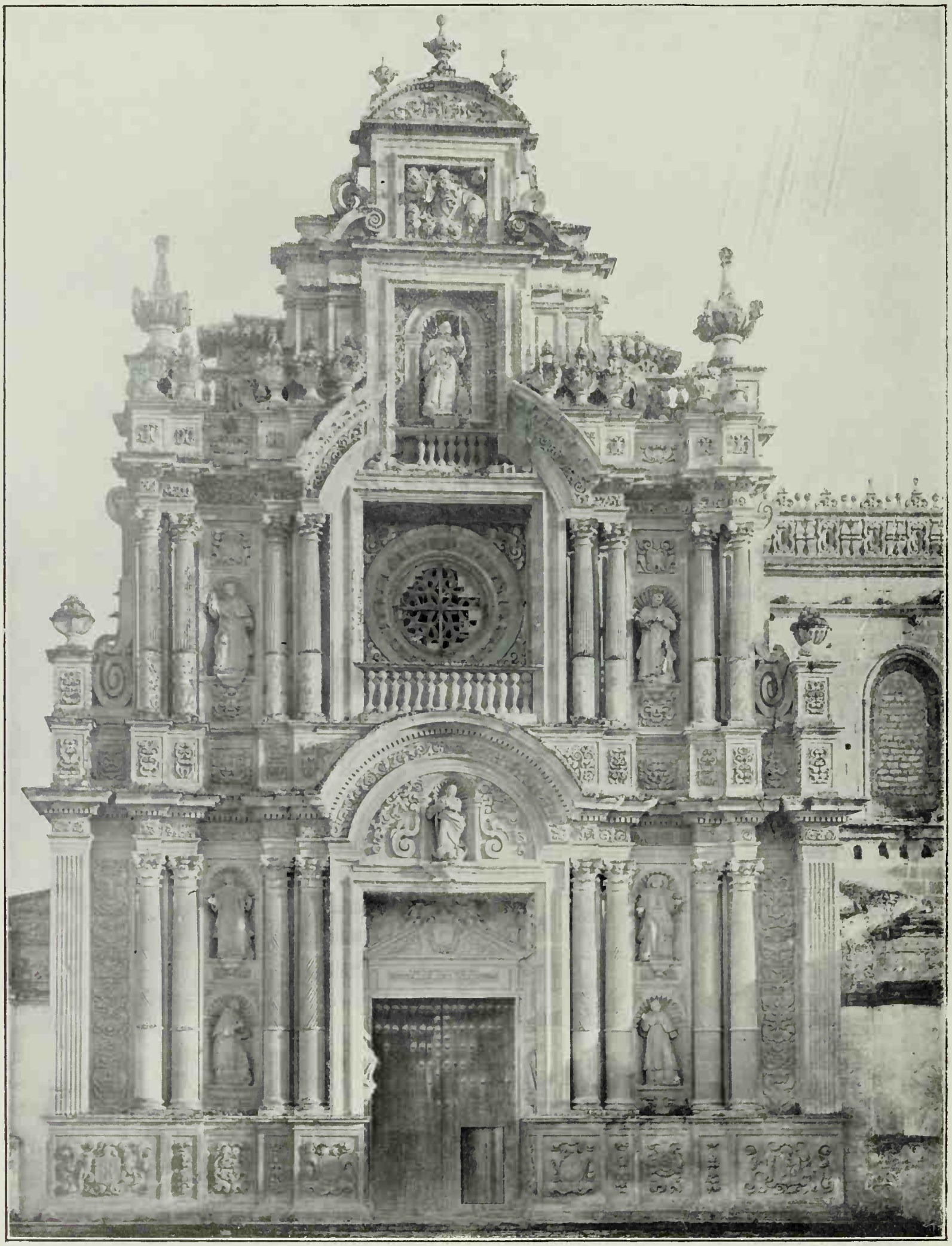
PLAZA DEL ARENAL, OR OF ALFONSO XII., JEREZ DE LA FRONTERA



CALLE LANCERIA, JEREZ DE LA FRONTERA



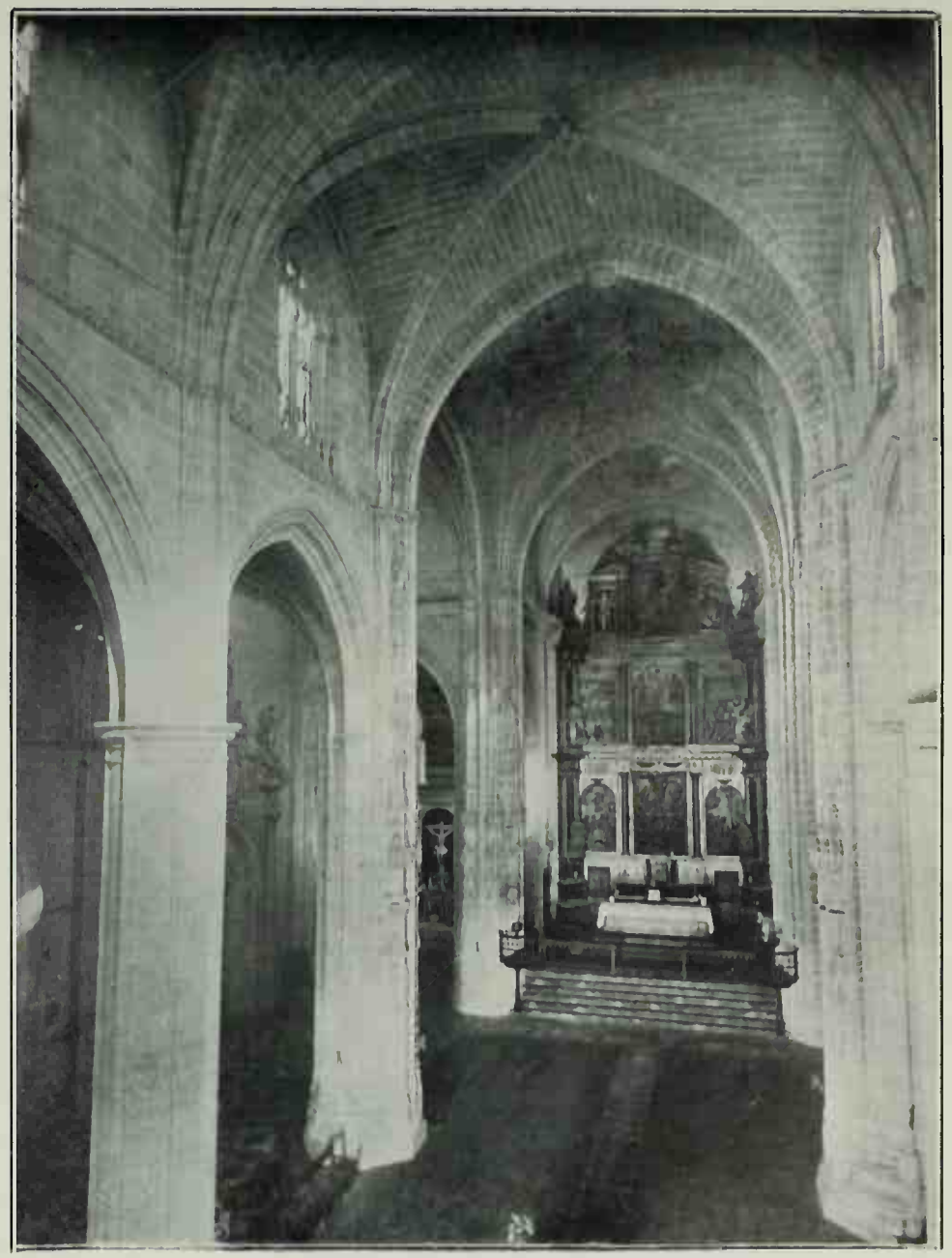
THE COLLEGIATE CHURCH, JEREZ DE LA FRONTERA



PORTAL OF THE CARTUJA, JEREZ DE LA FRONTERA



ENTRANCE TO THE PATIO DE LA CARTUJA, JEREZ DE LA FRONTERA



INTERIOR OF THE CHURCH OF SAN MIGUEL, JEREZ DE LA FRONTERA

chapels. Another church of interest is San Miguel, built by Alfonso the Learned. In the convent chapel of San Francisco is buried Blanche de Bourbon, wife of Pedro the Cruel. Among domestic buildings, the Casa de Agreda and the plateresque Casa de Riquelme deserve mention.

About 3 miles from the town, on the right bank of the Guadalete, stands the Cartuja, founded on a spot where a sudden light miraculously revealed an ambushed party of Moors to Alfonso el Sabio. The convent was begun in the sixteenth century by Don Alvaro Obertos de Valeto. The principal façade is a majestic example of the Græco-Roman style, and presents a recessed portal flanked by four fluted Doric columns which support a heavy entablature. The interior of this building lies in an almost ruinous state, and the church, built in 1667, is a bad example of a bad period.



TOWER OF THE CHURCH OF SAN MIGUEL,
JEREZ DE LA FRONTERA

MALAGA

MALAGA is, next to Seville, the largest town in southern Spain. It is a flourishing port, and should be a pleasant place to live in, with scenery equal to that of the Riviera and the most luxuriant and gorgeous vegetation in all Europe. The shore is lined with charming villas, each standing in gardens which abound with the finest specimens of tropical flora. The eye turns from the profusion of orange-blossoms and oleanders to the tall india-rubber plant, the eucalyptus, the araucaria, the pritchardia folifera, and giant bamboos. Often compared to Africa, the suburbs of Malaga remind one rather of a South American city. It is doubtful if in this hemisphere Nature has provided a more gorgeous floral pageant.

Yet, curiously enough, this exuberantly fertile region suffers perennially from want of water. The broad channel of the river Guadalmedina, running through the middle of the



PANORAMA OF MALAGA

town, serves for eleven months of the year or more as a carriage-drive, part of the noble promenade which is continued for many miles along this golden shore. Yet at times the Guadalmedina becomes a roaring torrent, which overflows its banks and lays fields and farmsteads under water. Indeed, it is difficult to say whether it does most damage, wet or dry.

It is a Mahomet's Paradise, this southern city, whither at one time we used to send our victims of consumption. It is hard to believe that they would not still profit by a



GENERAL VIEW OF MALAGA



MALAGA FROM THE SEA



VIEW OF THE PORT, MALAGA



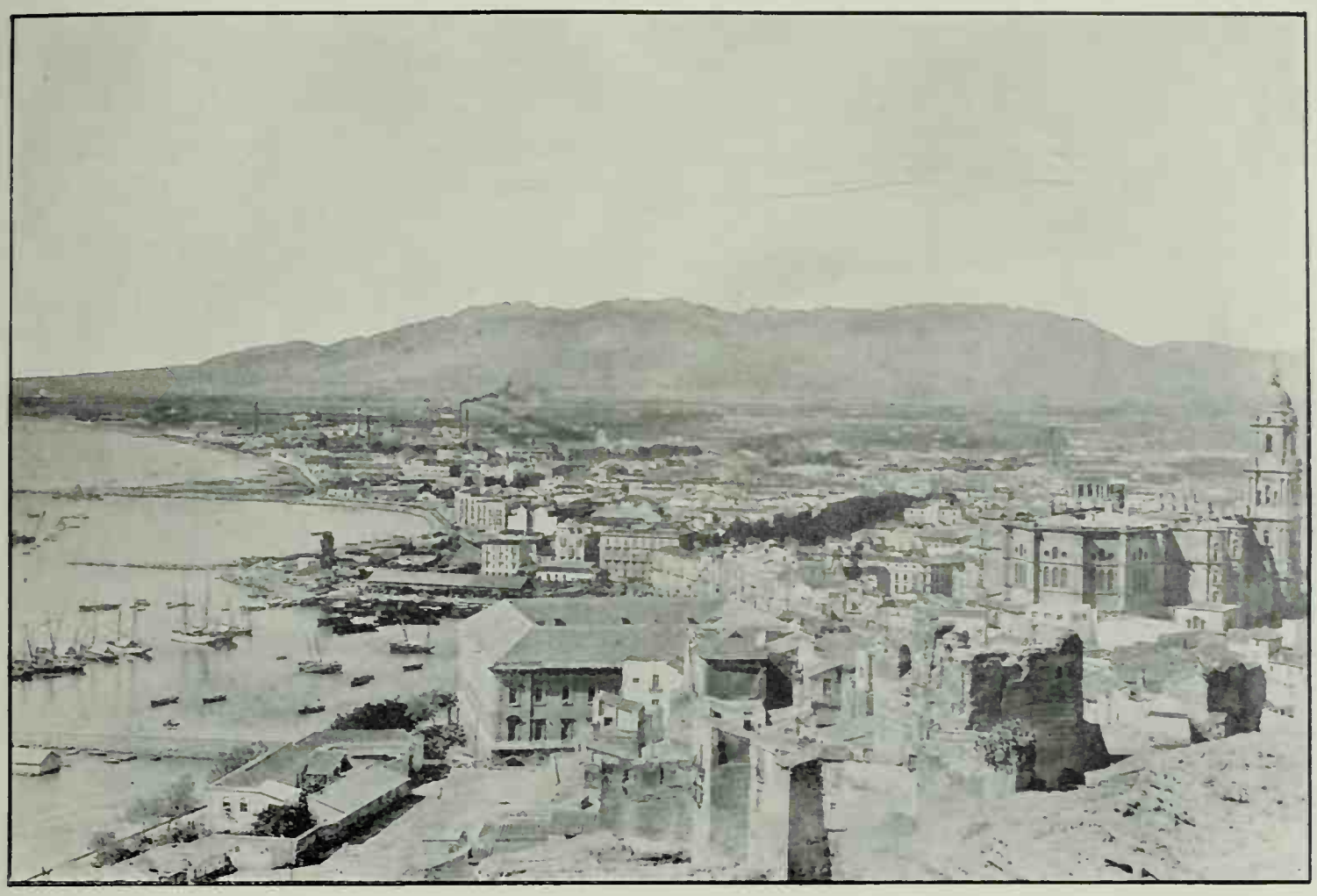
GENERAL VIEW OF THE PORT, MALAGA



A VIEW IN THE TOWN, MALAGA



GENERAL VIEW OF MALAGA



VIEW OF MALAGA FROM THE GIBRALFARO



VIEW OF MALAGA FROM THE FAROLA PROMENADE

sojourn in this orchard of the sun. Perhaps the distance from England has something to do with the unfavourable attitude of the faculty. In the English cemetery, as at Madeira, may be read many pathetic and significant epitaphs commemorating young lives that flickered out even in this genial climate.

The English folk that come to Malaga now are mostly of a very different sort. Jack is very much at home here. The port does a large trade with England, and our seamen can find, close handy to the wharves, Old Tom, rum, and other beverages provided specially for their refreshment and entertainment. To the wharves, of eourse, these countrymen of



VIEW OF THE HARBOUR, MALAGA

ours confine themselves. Deficient like all their kind in curiosity, they never trouble to penetrate into the town. In some of the older streets you might fancy yourself in Seville. There is nothing exotic about them, and little that calls for remark, except perhaps that the casinos and cafés are on a more pretentious scale than is usual in Andalusia. But however agreeable Malaga may be as a place of residence, it has little enough to show the visitor in the way of art or monuments. It is not, of course, laeking in historieal associations. The Phœnieians, those ubiquitous Semites, had a factory here, from which in course of time they were expelled by the Romans. Of the history of the place under the Visigoths we know nothing. On the break-up of the Khalifate it attained a sort of independence



THE PARK, MALAGA



VIEW OF THE HARBOUR, MALAGA



PATIO OF AN OLD HOUSE (NOW DESTROYED), MALAGA



BRIDGE OVER THE GUADALQUIVIR, MALAGA



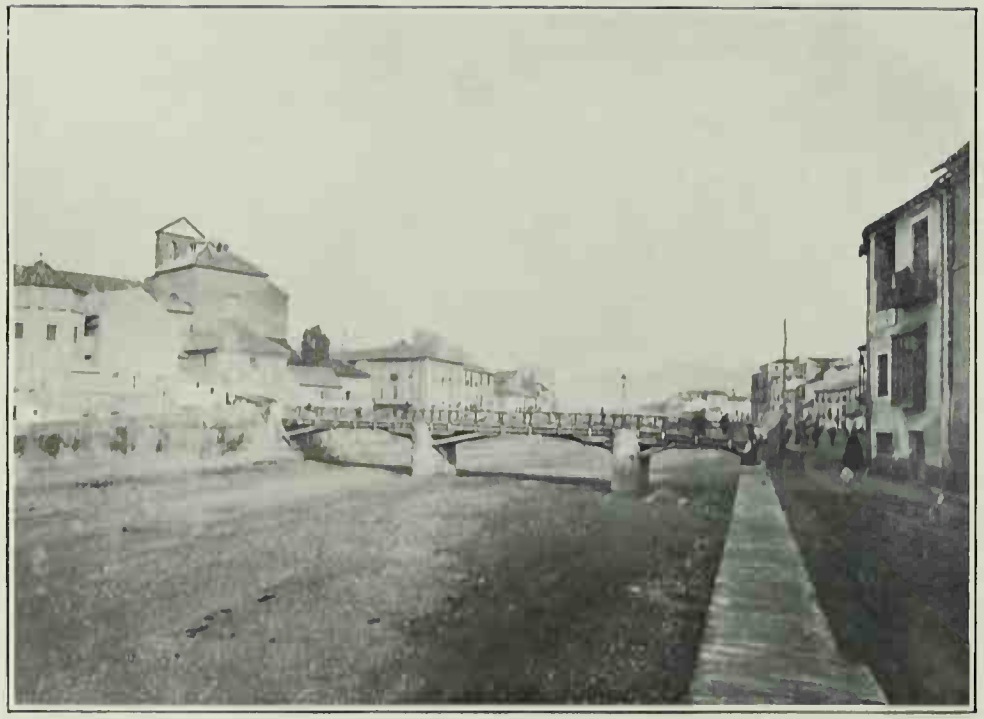
THE PORT AND BULL-RING, MALAGA



PASEO DEL PARQUE, MALAGA



A FISHERMAN'S HUT, MALAGA



THE RIVER GUADALMEDINA AND BRIDGE OF SANTO DOMINGO,
DESTROYED IN THE FLOOD OF SEPTEMBER 1907. MALAGA



PUERTA DEL MAR AND HOTEL DE ROMA, MALAGA



VIEW FROM THE CASTLE, MALAGA



A FISHING SMACK, MALAGA



PASEO ALAMEDA, MALAGA



PLAZA DE LA CONSTITUCIÓN, MALAGA



PART OF THE ALCAZABA, KNOWN AS THE "CUARTOS DE GRANADA," MALAGA



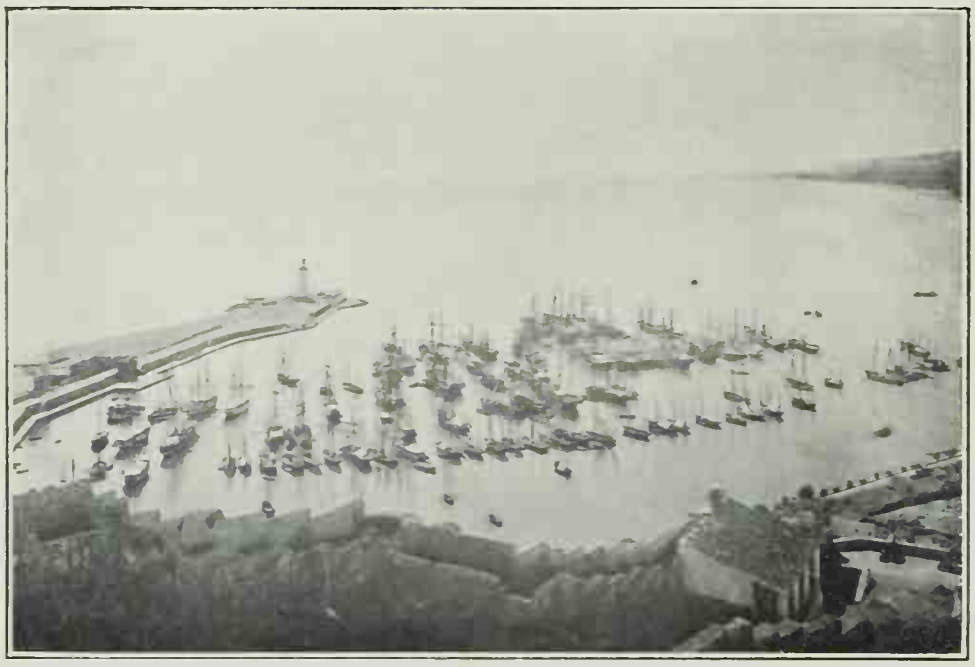
FISHERMEN'S HUTS, NEAR THE BANKS OF THE PALO, MALAGA



THE CATHEDRAL, MALAGA



ENTRANCE DOOR OF THE ALCAZABA, MALAGA



VIEW FROM THE CASTLE, MALAGA

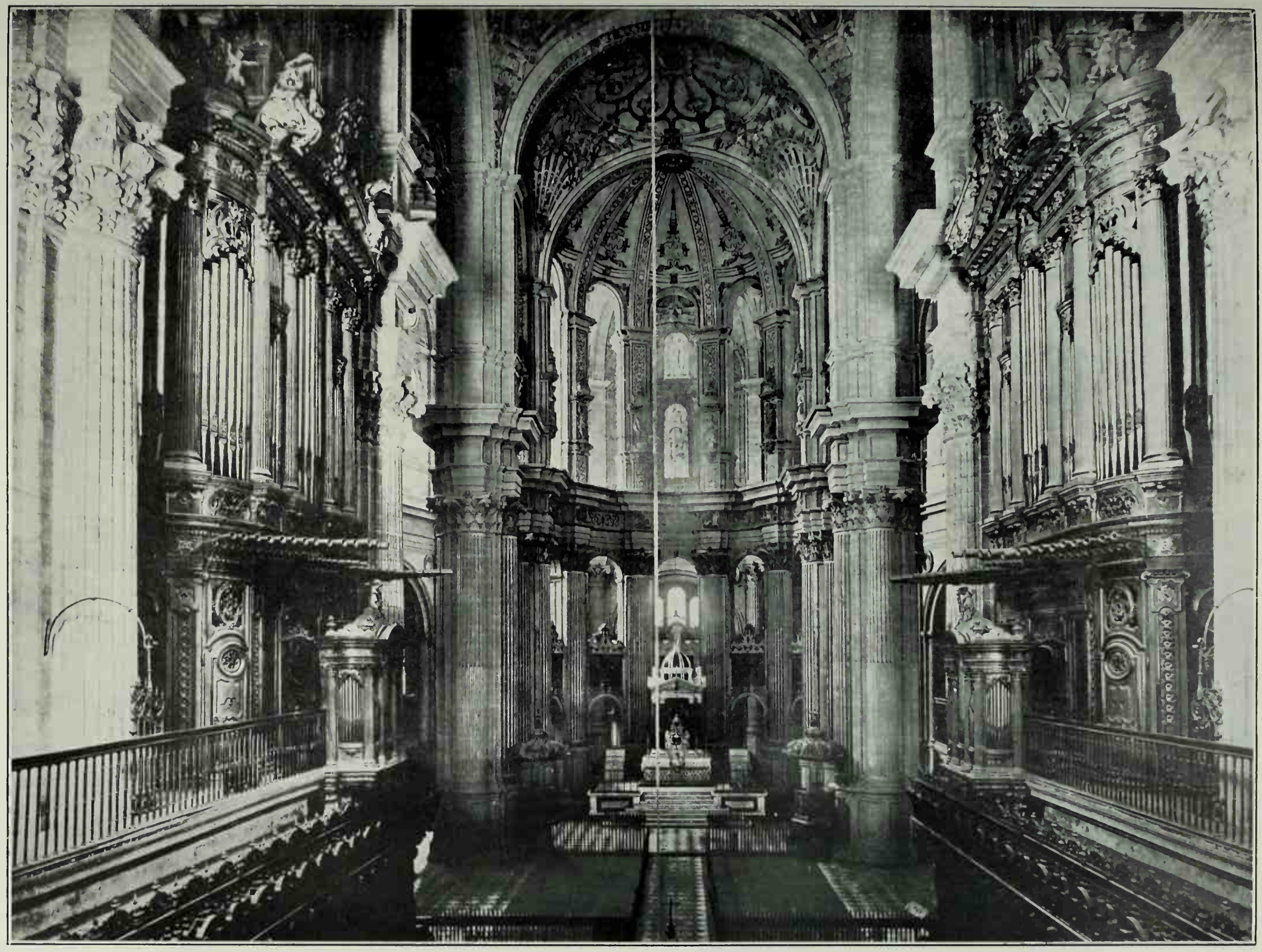
under the Hammudiya dynasty, and was in after years subdued with difficulty by its powerful neighbours of Granada. Its siege and capture by Ferdinand and Isabella is described in great detail by Prescott. Among the numerous incidents of the siege was the determined attempt of the Moor, Ibrahim al Gherbi, to assassinate the Catholic sovereigns. The defence was conducted by Hamet al Zegri, who yielded to famine rather than to the arms of the Christians. The treatment of the conquered city has left an indelible blot on the fame of the conquerors. The Jews and renegades who fell into the hands of the Spaniards were burnt at the stake, and the rest of the population, excepting a few hundreds, were sold into slavery. The fairest maidens were sent as presents to the different courts of Europe. The town was then repeopled by settlers from other parts of Spain, as was always the case with places taken from the Moors. It is not easy to explain, therefore, how it is that many of our writers are able to recognise in the habits and physiognomy of Andalusian townfolk an unmistakable Moorish origin!

The old fortress of Gibralfaro still frowns down on the lively city to remind us of those unhappy far-off days. Some of the walls and towers are asserted to be of Phœnician origin. The horseshoe arches proclaim the Moorish authorship of the castle proper, which, we read, dates from 1279. The old stronghold is in military occupation, and a close examination is seldom possible. The pilgrimage is worth making for the view only. The eye more often than the intellect is gratified at Malaga.

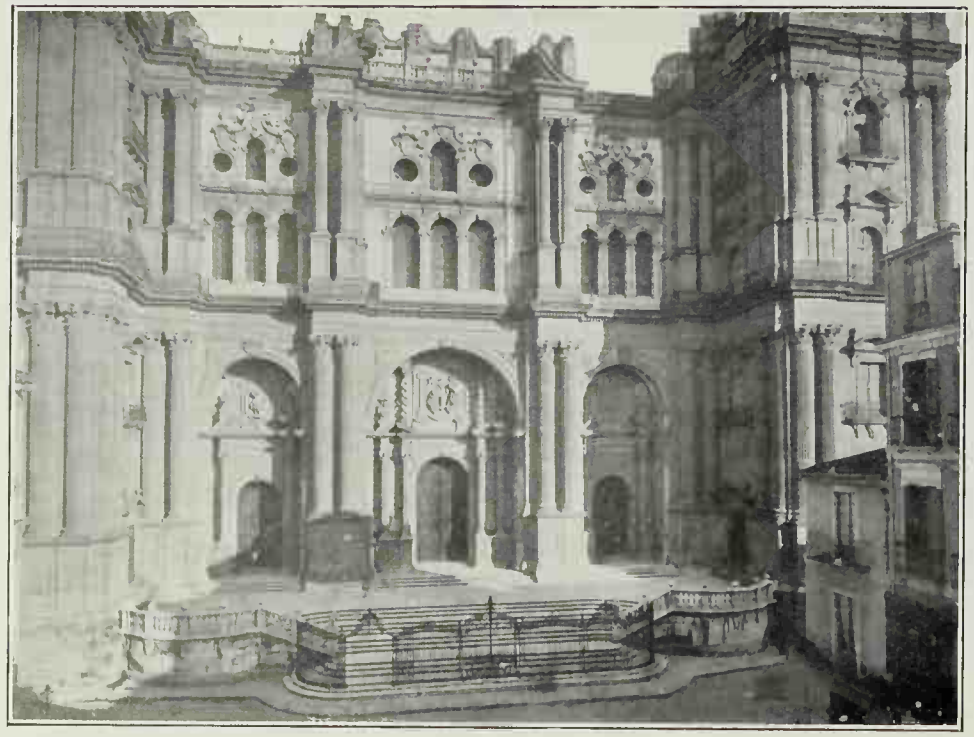
Returning to the city, we notice a horseshoe arch with the Nasrid device, "God alone is Conqueror," marking the site of the Moorish *atarazanas*, or arsenal. Not far off is the cathedral,



ARCO DEL CRISTO, MALAGA



THE TRANSEPT AND HIGH ALTAR, MALAGA CATHEDRAL



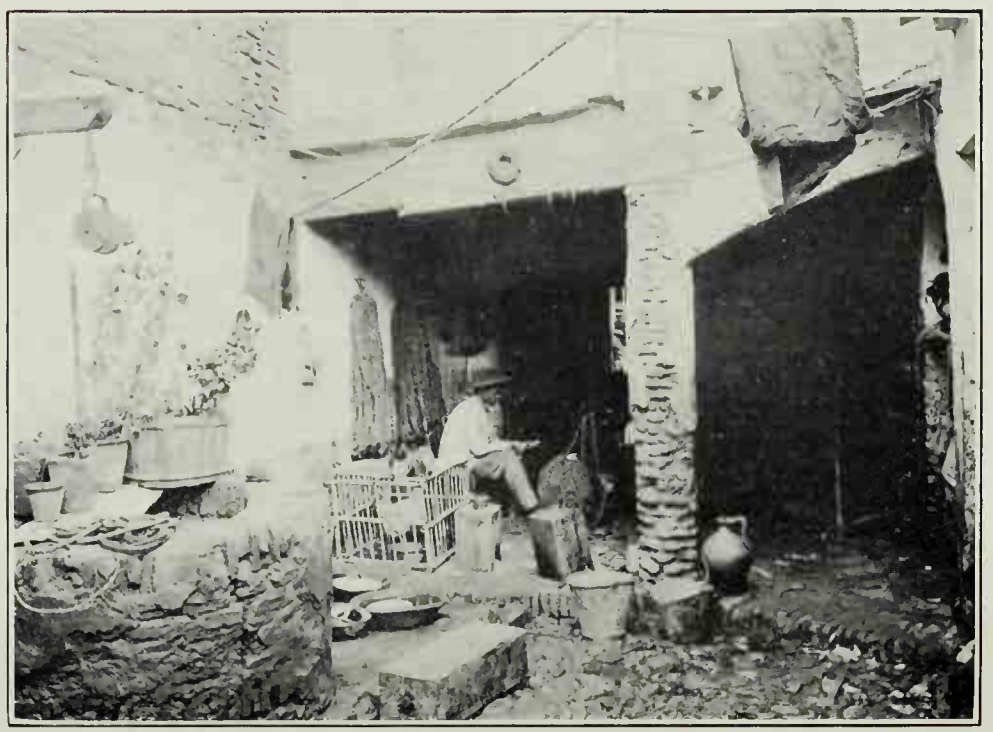
WEST FRONT OF THE CATHEDRAL, MALAGA



LA ALAMEDILLA AND THE RIVER GUADALMEDINA, MALAGA



A ROPE-MAKER'S HOUSE IN THE DISTRICT OF LA TRINIDAD, MALAGA



OLD HOUSE IN THE CALLE DEL PULIDERO, DISTRICT OF LA TRINIDAD, MALAGA



THE WHARF AND CATHEDRAL, MALAGA



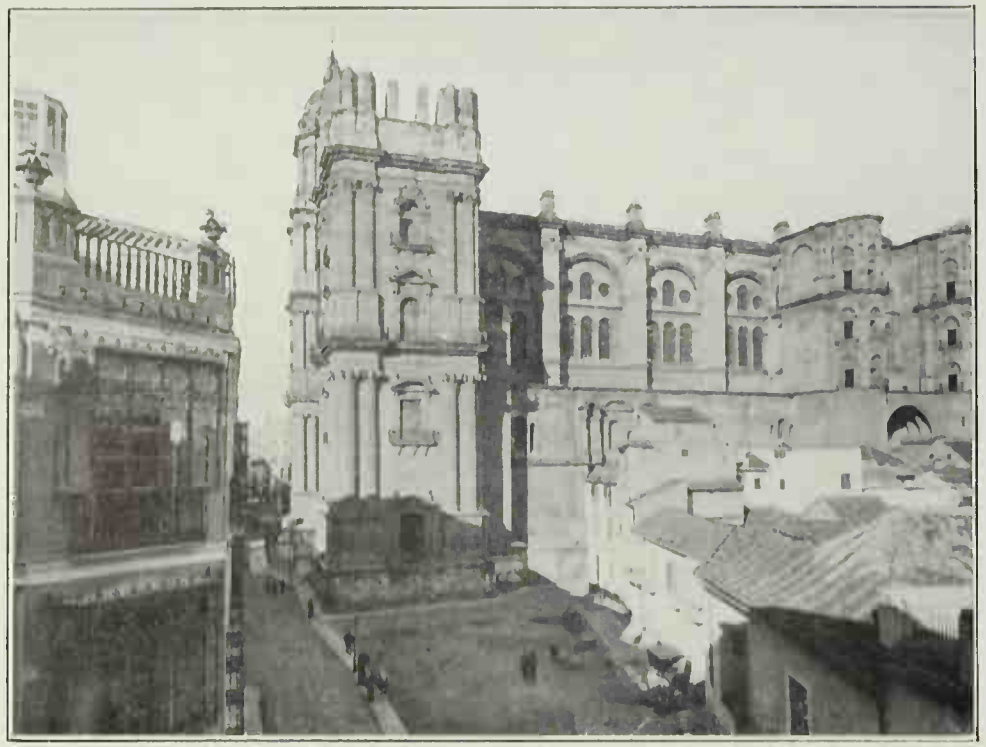
THE ALCAZABA, MALAGA



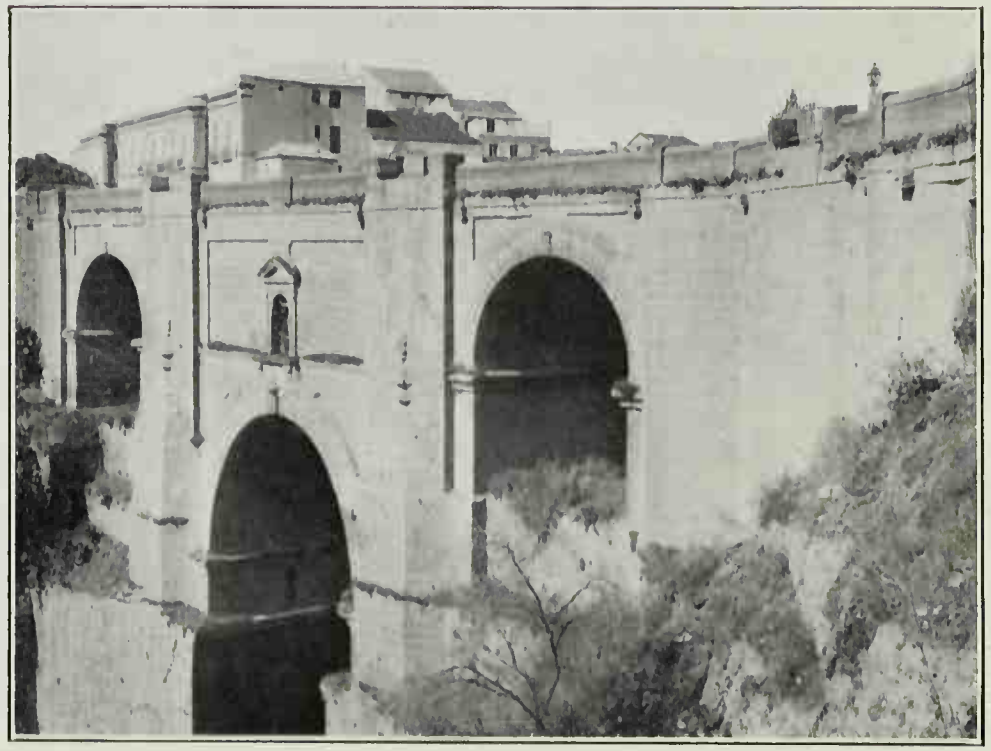
GARDEN OF SAN JOSE, THE PROPERTY OF THE SEÑORES HEREDIA, MALAGA



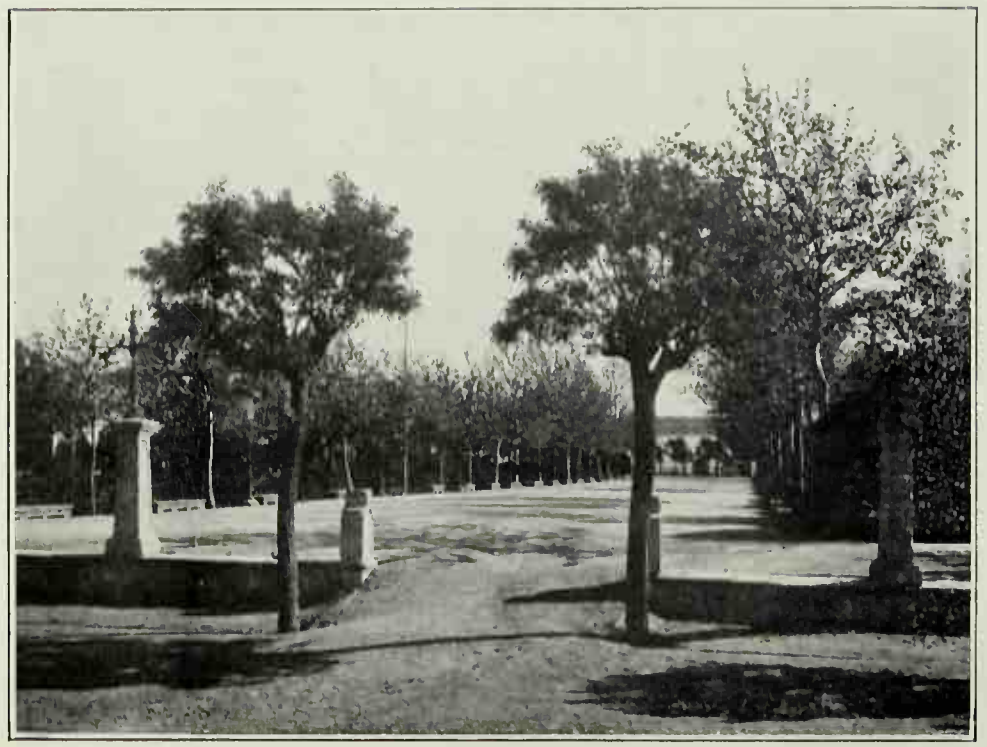
PASEO DE LA ALAMEDA, MALAGA



FAÇADE OF THE CATHEDRAL, MALAGA



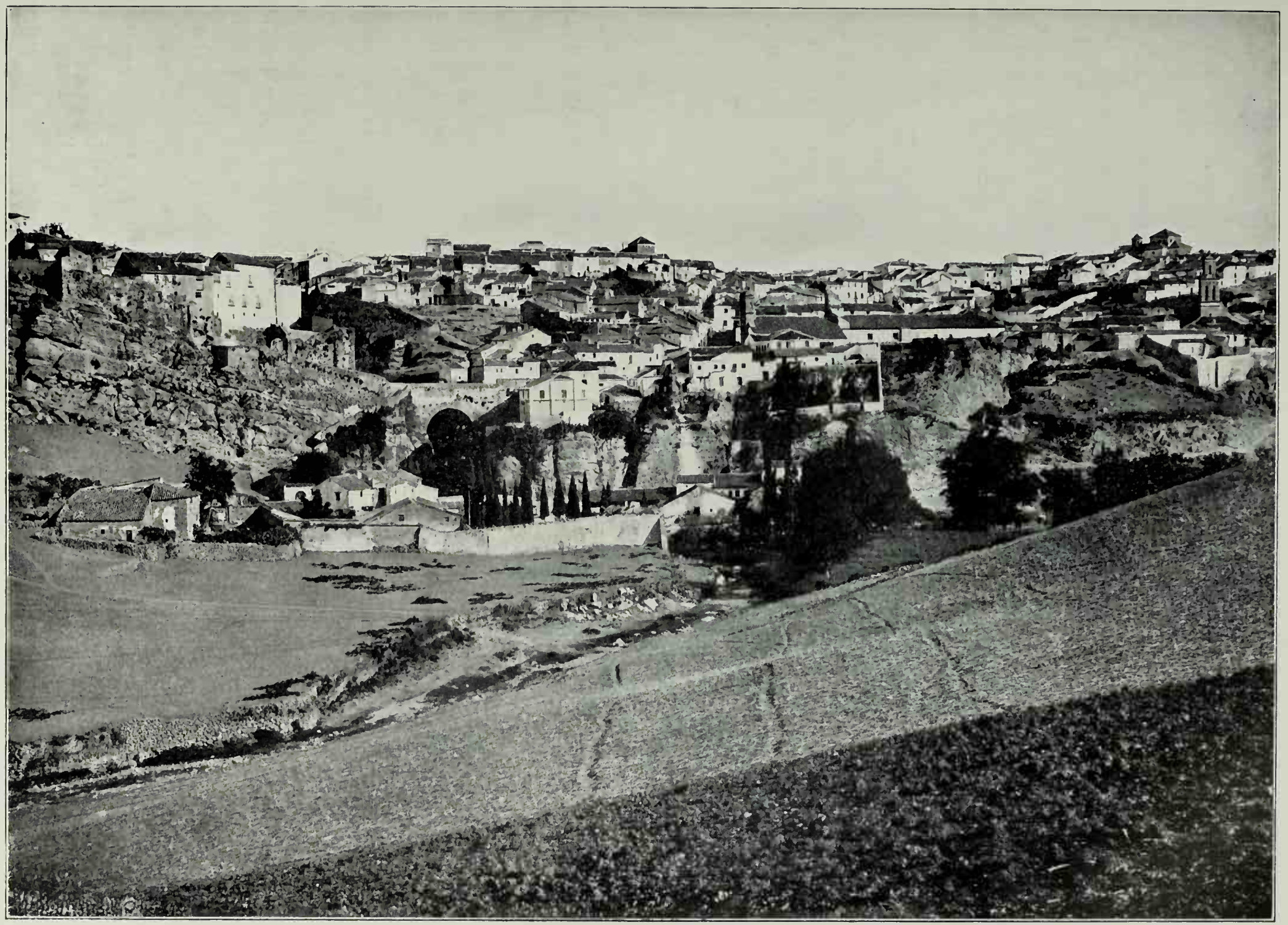
PRISON, AND BRIDGE OVER THE TAJO, RONDA



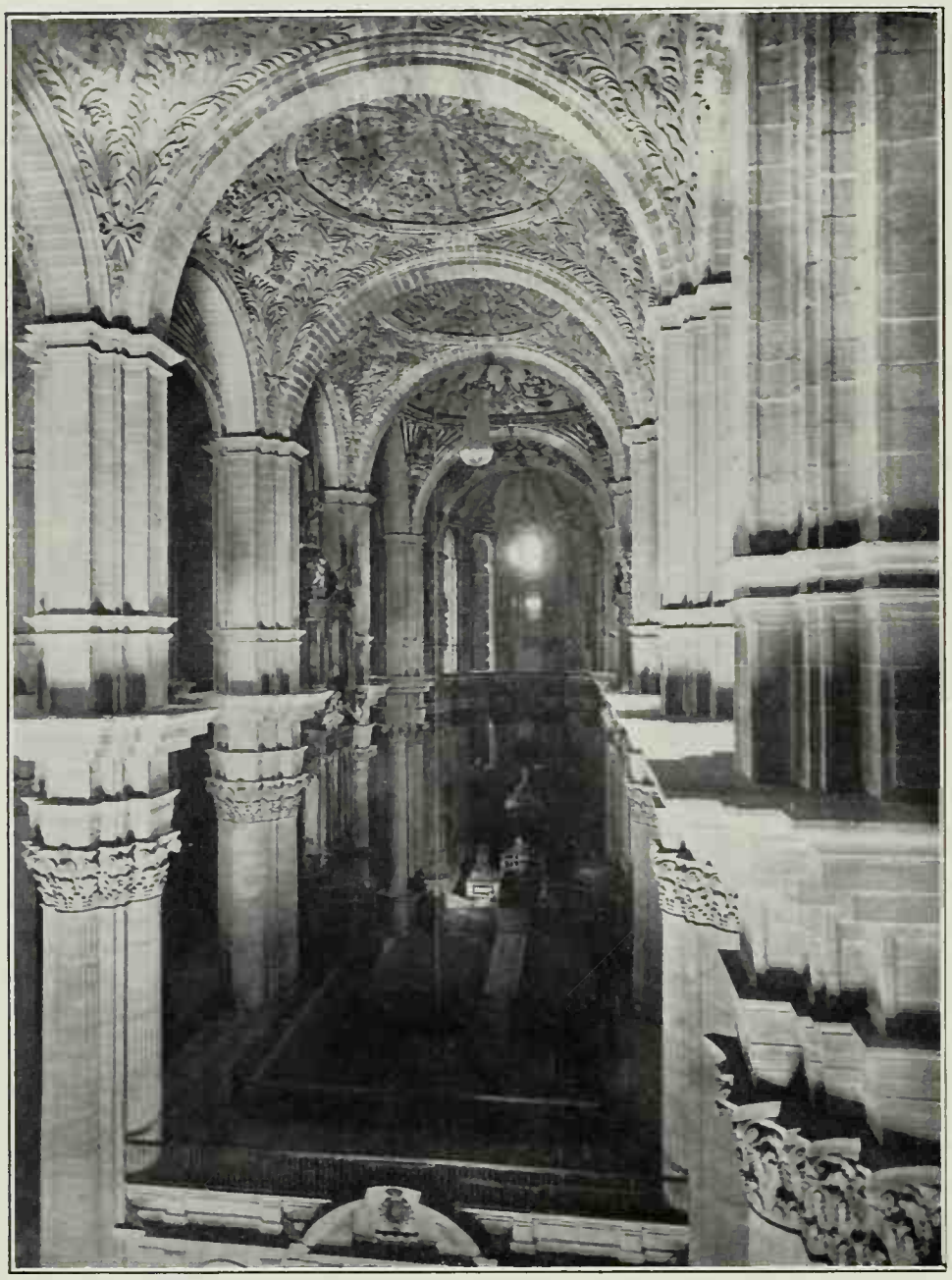
THE ALAMEDA, RONDA



PASEO DE LA ALAMEDA, RONDA



GENERAL VIEW OF RONDA



NAVE, MALAGA CATHEDRAL

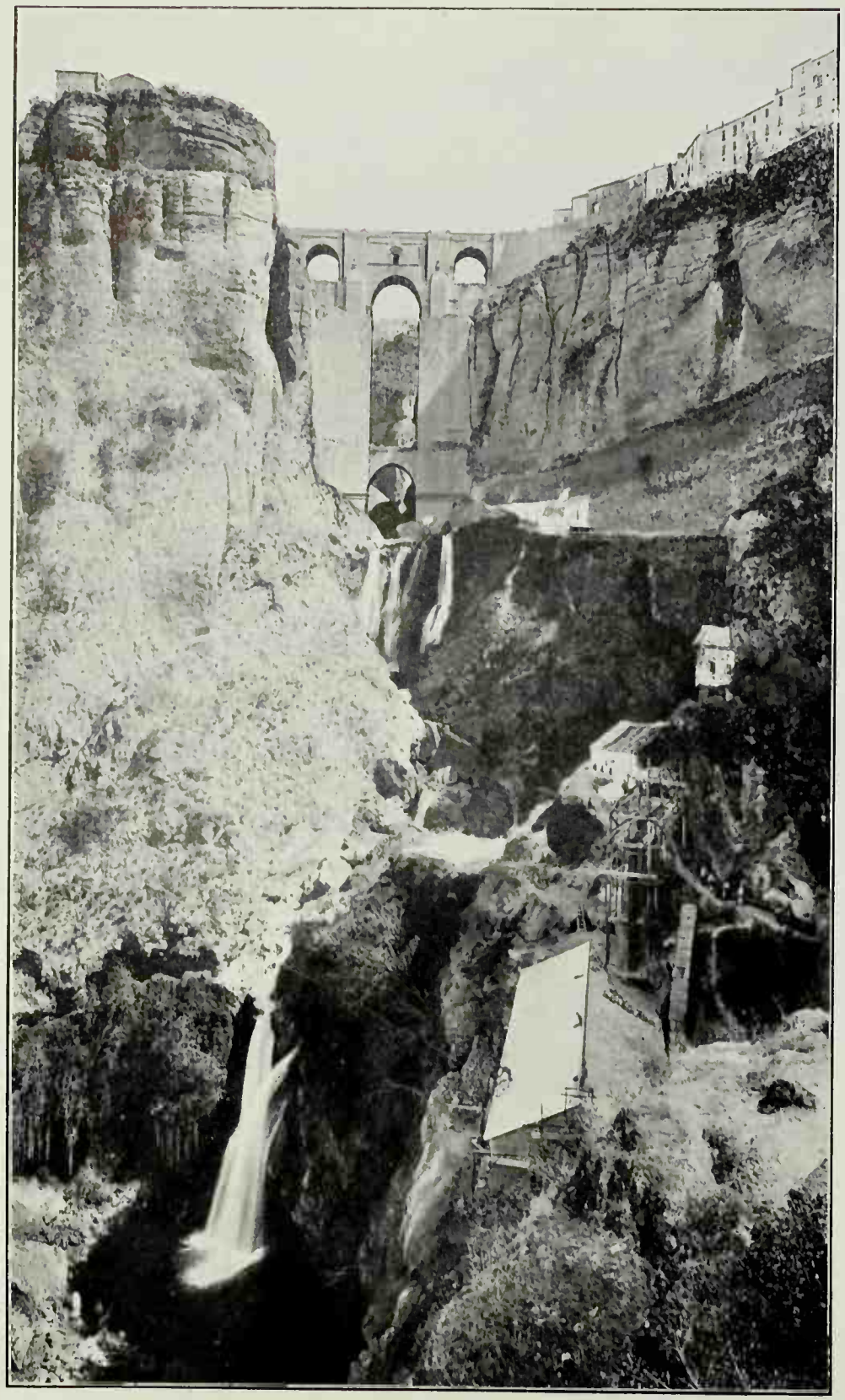
planned by Diego de Siloe but not completed till the middle of the eighteenth century. However good the original design may have been, the edifice compels little admiration now. The little domes on the roof and the west tower are pleasing in effect, but the interior, though spacious, is dreary and undevotional. The most interesting objects the church contains are Alonso Cano's "Virgin of the Rosary" in the chapel so named, and an image of the Virgin in the Royal Chapel said to have been carried by the Catholic Sovereigns on their journeys. If, however, those august personages actually carried about with them all the statuettes allotted, they must have appeared hung with them, as that other devout monarch, Louis XI., is sometimes represented. There is another such image in the church of La Victoria, which occupies the site of the royal tent during the siege. By it hangs the standard hoisted on the Spaniard's entry into the doomed city in 1487.

Malaga, though geographically almost isolated from the rest of Spain, is by no means inaccessible. It is easily reached by sea direct from England, and is connected by the line from Bobadilla with the continental railway system. The journey by rail to Granada is made through some grand scenery, and forms a good alternative to the route *viâ* Gibraltar and Ronda.

The latter town, however, must on no account be missed by any traveller in the south of Spain. It is, in truth, one of the most romantically situated towns in the world. It is built on the edge of a sheer cliff, rising from a fine fertile country, and cleft asunder by an awful chasm called the Tajo. It is the Tajo that is the great feature of the place. Two hundred feet across, and twice as much in depth, it is filled with the spray of the foaming Guadalevin. The ravine is spanned by a bridge built in the eighteenth century, a wonderful construction, from which, at its completion, the architect fell headlong. The arch is



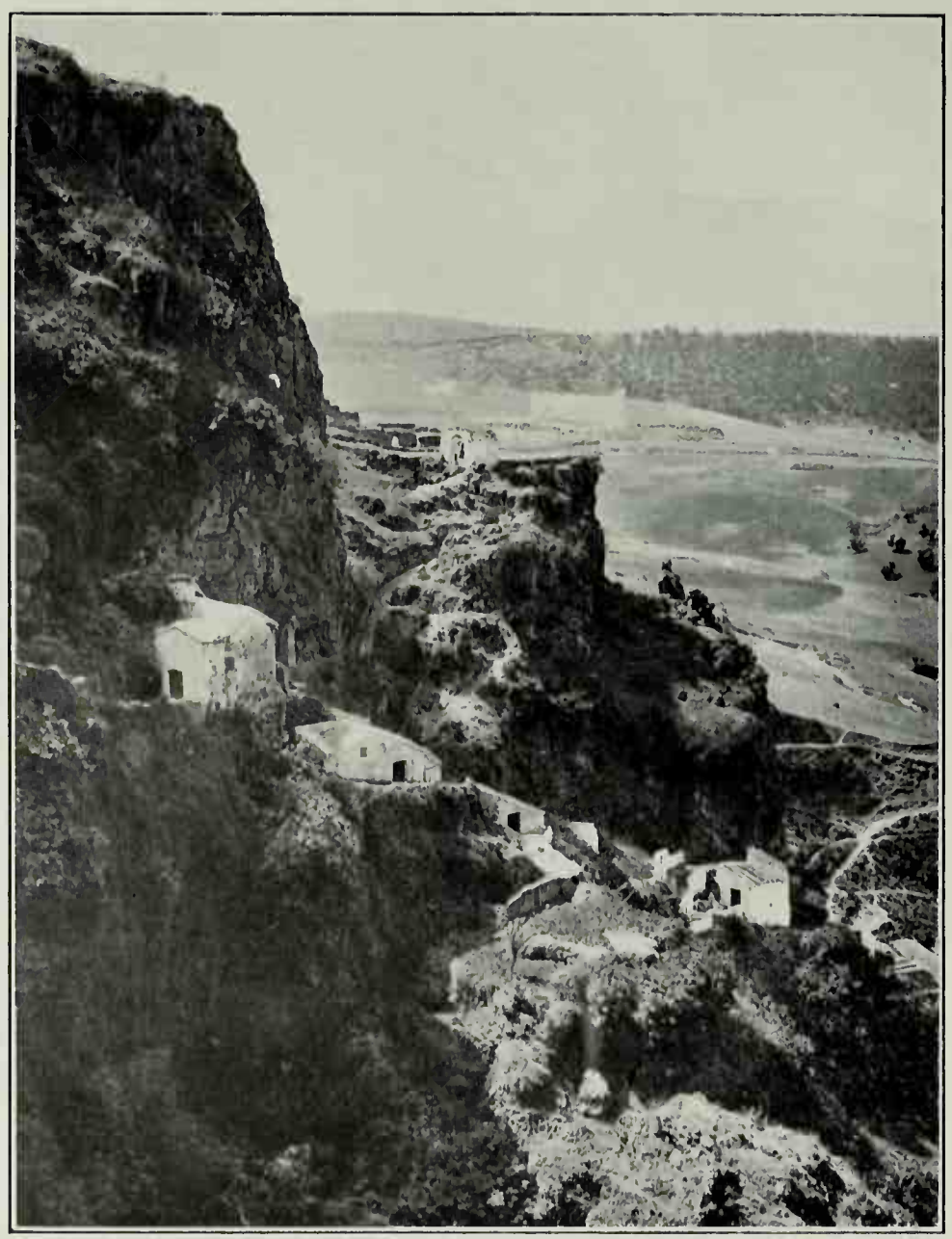
GENERAL VIEW OF RONDA FROM THE NORTH



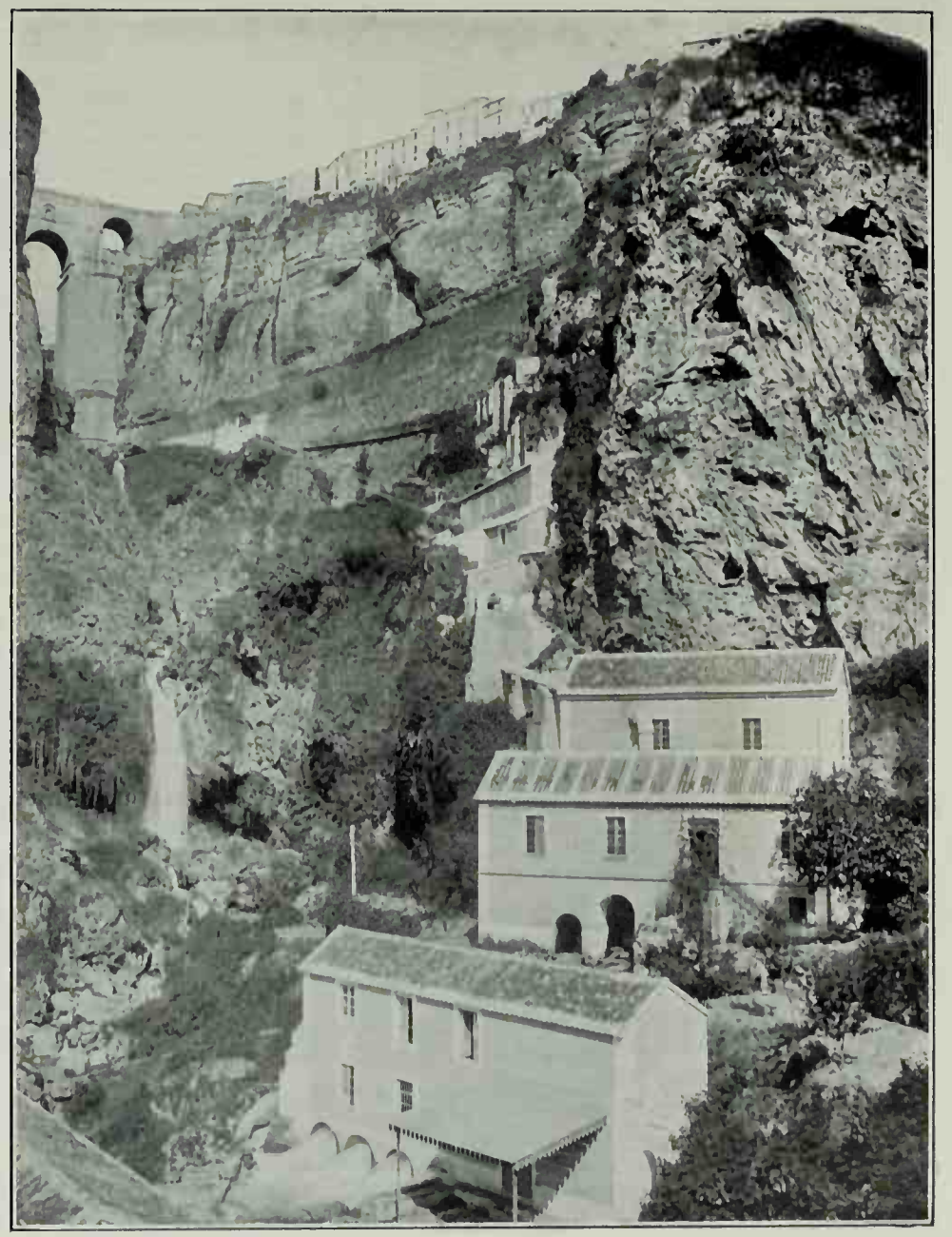
THE TAJO, RONDA



ARAB GATEWAY, RONDA



VIEW OF THE VALLEY AND MILLS, RONDA



THE TAJO AND MILLS, RONDA

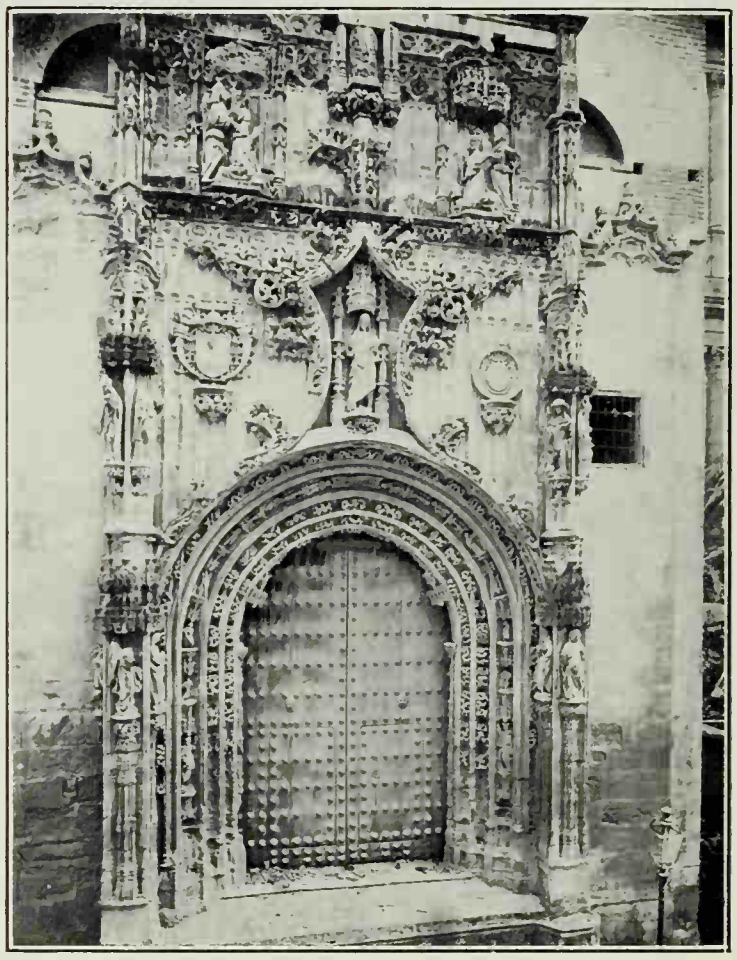


FAÇADE OF THE CATHEDRAL, MALAGA

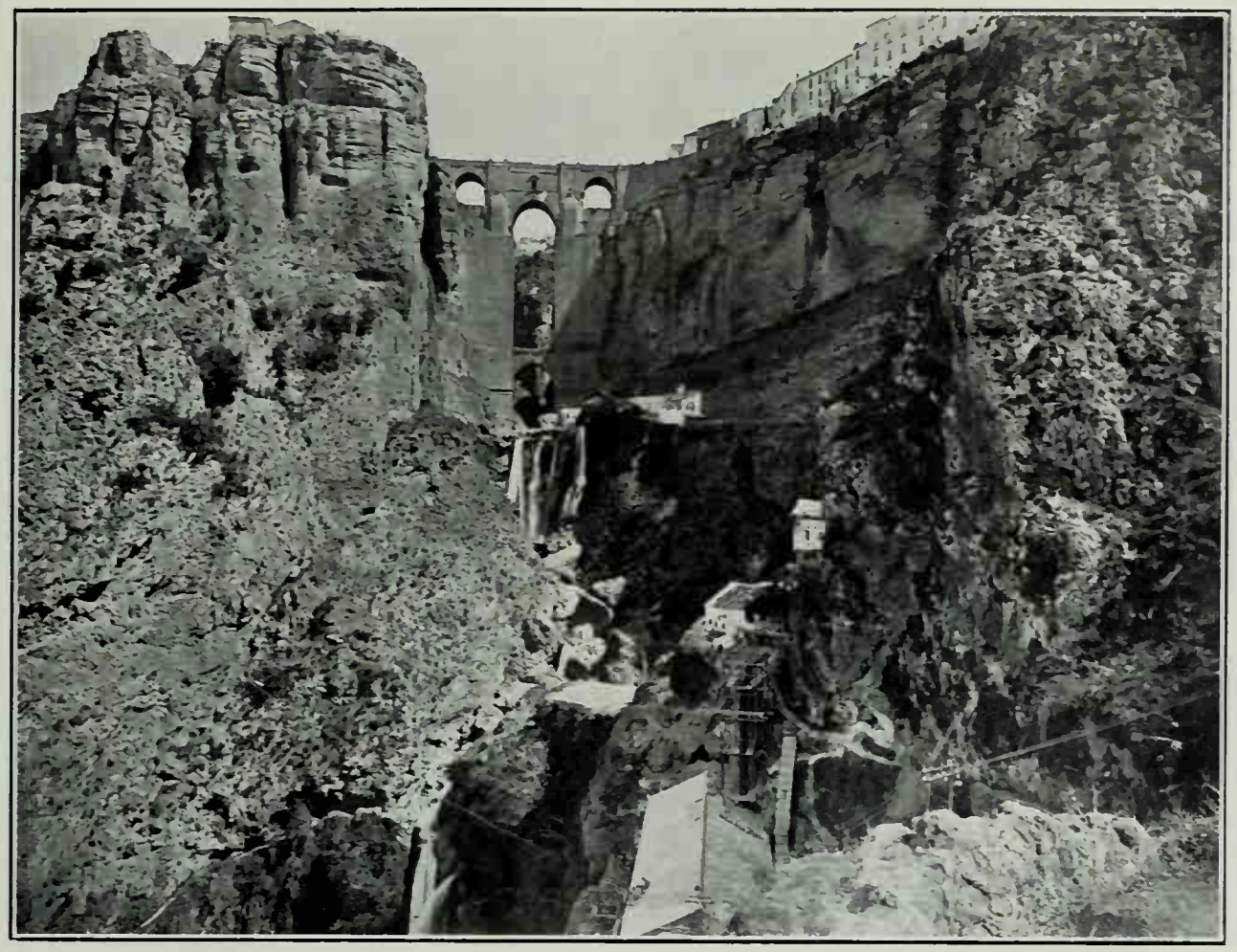
110 feet in diameter. It is flanked by the handsome Casa de Mondragon from which you may look down into the abyss, and realise that a pebble dropped just over the edge would fall plumb, without rebound, into the stream far below. You may reach the foot of the ravine by a flight of four hundred steps, cut in the solid rock by the Christian captives of the Moors. Numerous subterranean chambers are also ascribed, like everything dark and mysterious in Spain, to that proscribed race.

From the Alameda laid out on the verge of the cliff you obtain as fine a prospect as any in Europe. The "Vega" below is confined by an amphitheatre of mountains which soar upwards to heights of 5000 and 6000 feet. At first you scan the horizon in vain for any outlet from the valley, but at length make out a dip between the hills where the long brown high-road after many windings and circles finally disappears. The history of the place is as romantic as its situation. The Romans bore sway here, and not far off is the field of Munda, where Cæsar defeated the sons of Pompey. Some say Munda is Ronda itself. The guide will take you to a cavern where in partial darkness a row of awful forms are seen sitting, looking like a ghostly and gigantic choir of monks. These, local tradition avers, are the Roman priests turned into stone upon the dethronement of their gods.

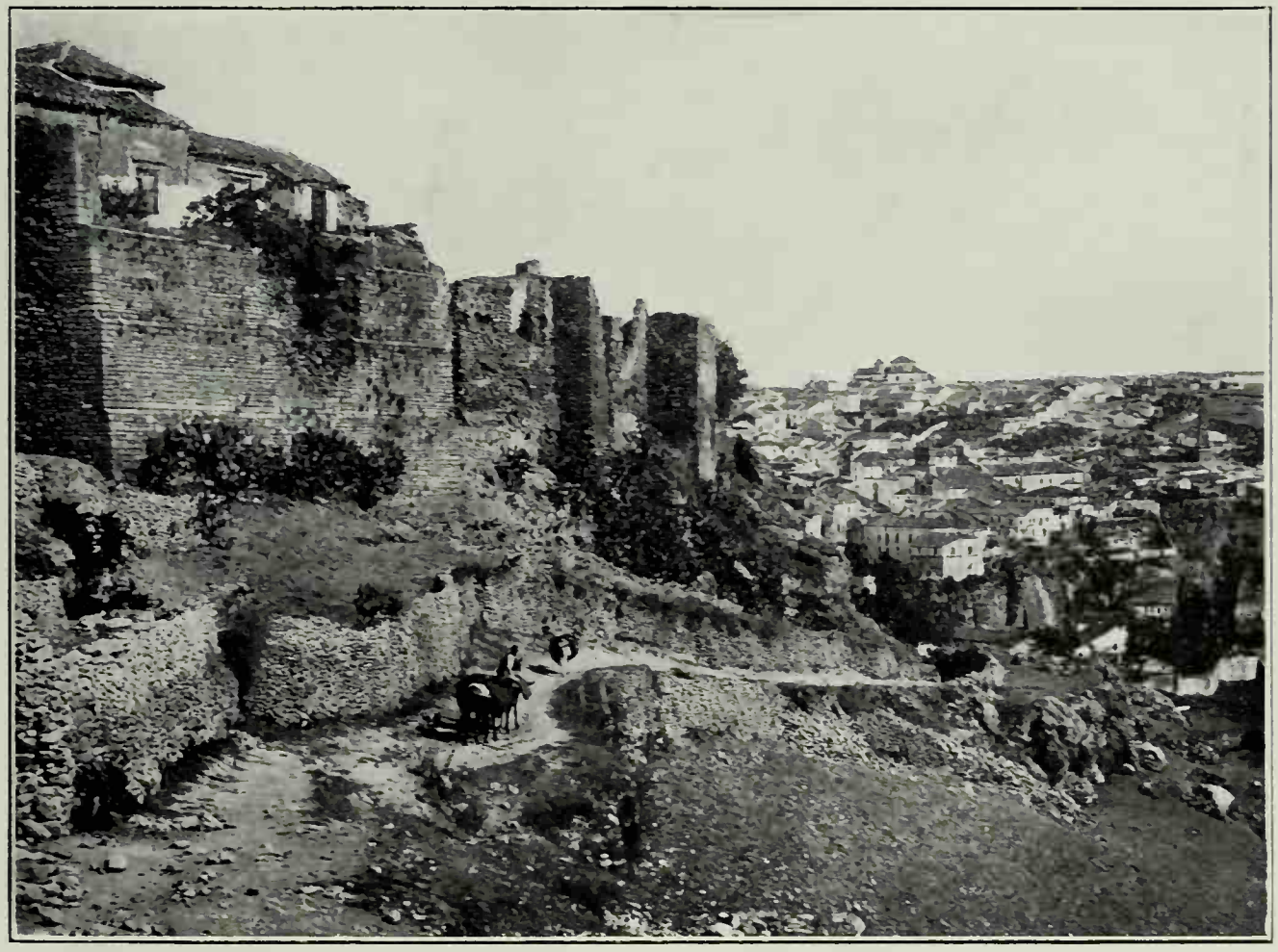
During the long wars of the re-conquest, Ronda on the frontiers of the sultanate of Granada bore the brunt of innumerable assaults and sieges. Here it was that Mohammed V. received the head of his rival, Abu Said, who had been put to death at Seville by Peter the Cruel. Westward, on the other side of the mountains, lies Zahara, the capture of which one winter night by Mulai Hasan



GOTHIC DOOR OF THE SAGRARIO, MALAGA



THE TAJO, RONDA



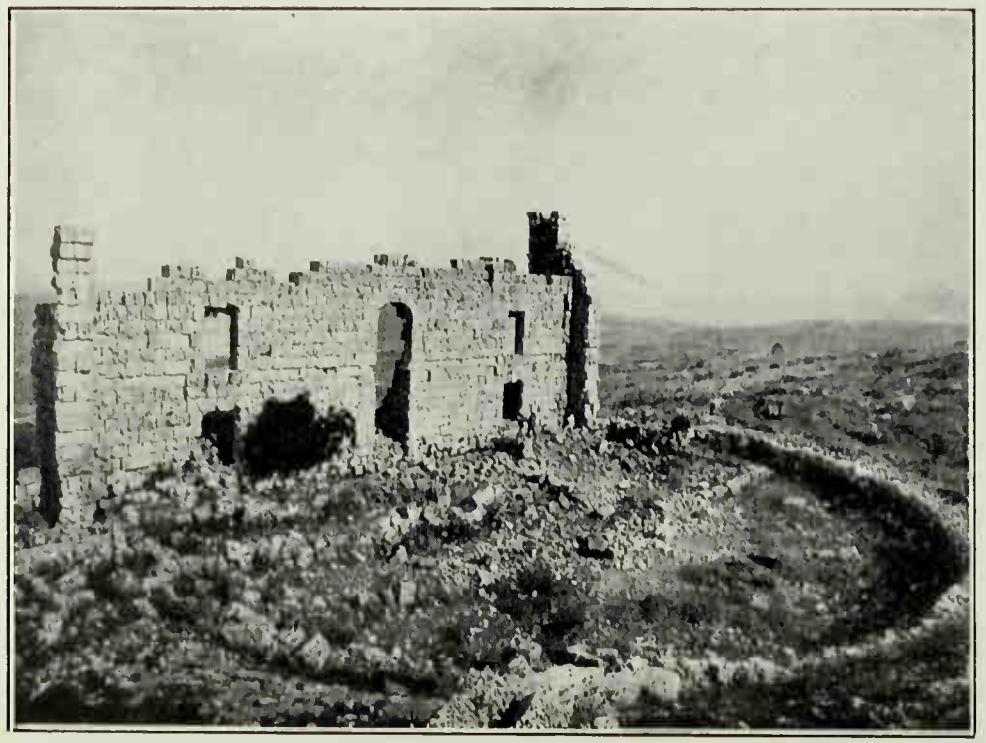
VIEW OF THE TOWN AND ARAB AND ROMAN CASTLES, RONDA



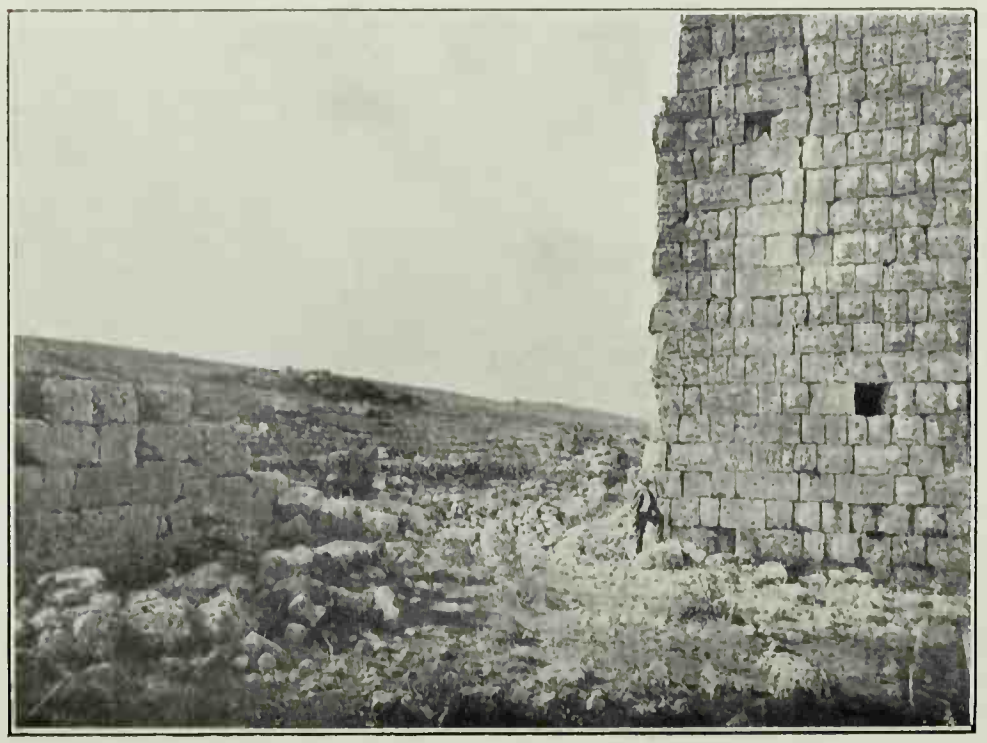
VIEW OF RONDA FROM THE SOUTH



A VIEW IN THE TOWN, RONDA



THE ROMAN AMPHITHEATRE, RONDA



THE ROMAN AMPHITHEATRE, RONDA



GENERAL VIEW OF RONDA, SHOWING THE ROMAN AND ARAB WALLS



GENERAL VIEW OF RONDA



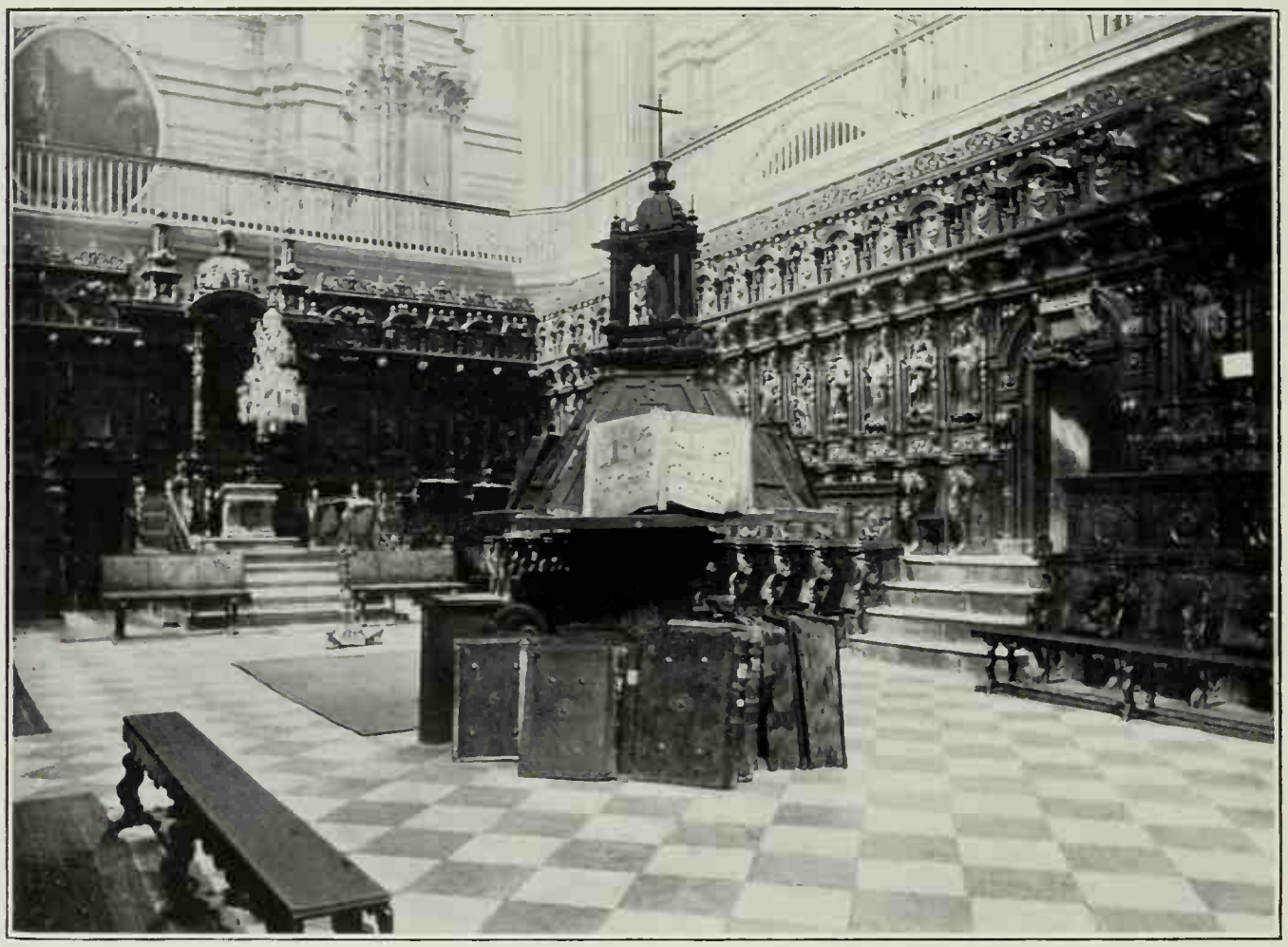
VIEW OF THE TAJO FROM THE NEW BRIDGE, RONDA



MILLS OF THE TAJO, RONDA

was the death-knell of the Moors in Spain. Ronda fell before the arms of the *Reyes Catolicos* on May 22, 1485, but the people of the wild country round about were fanatical Moslems and rose in desperate revolt sixteen years later. Before they were crushed, they avenged themselves by annihilating a Spanish force commanded by Don Alonso de Aguilar.

Ronda is a small town, and no important monuments or works of art need be looked for there. The escutcheons over the doorways of many old mansions show the place to have



THE CHOIR OF THE CATHEDRAL, MALAGA

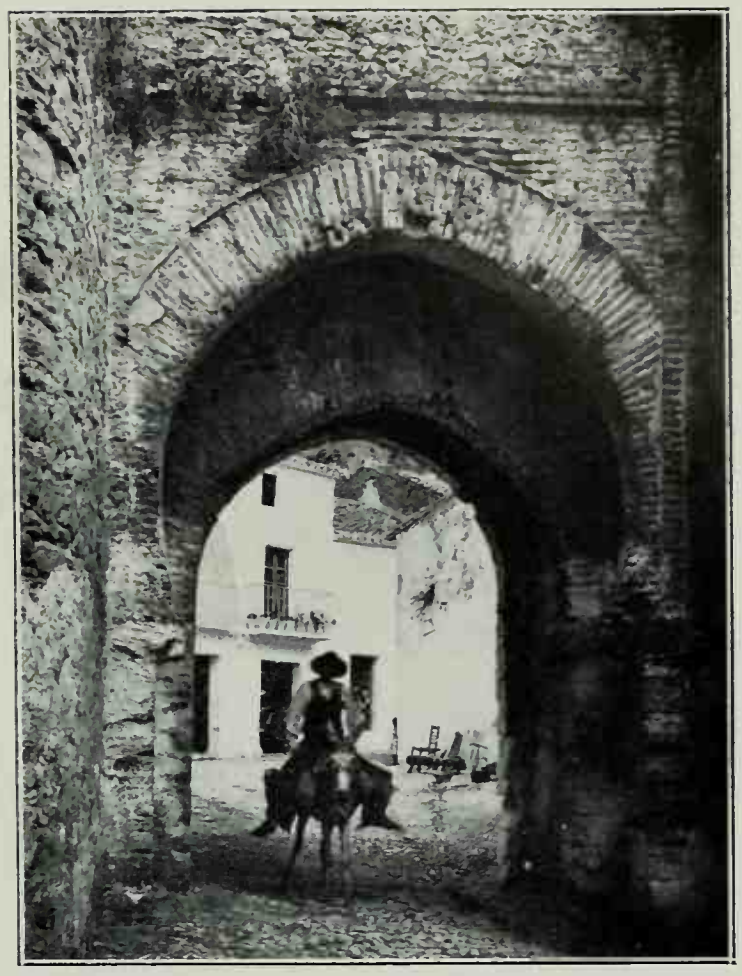
been once an abode of the high-born and powerful. In modern times, the town has acquired an unenviable notoriety as a great resort of contrabandistas, thanks largely to its proximity to Gibraltar. To the same circumstance we owe the presence of a good many of our countrymen, who come here for a change of air from that station. Our novelists, Seton Merriman and Mr. Mason, have found this a fitting scene for chapters in their romances.

Ronda enjoys a local celebrity for its bull-ring. The dead horses, according to a disgusting practice, are thrown over the cliff, to make food for the vultures.

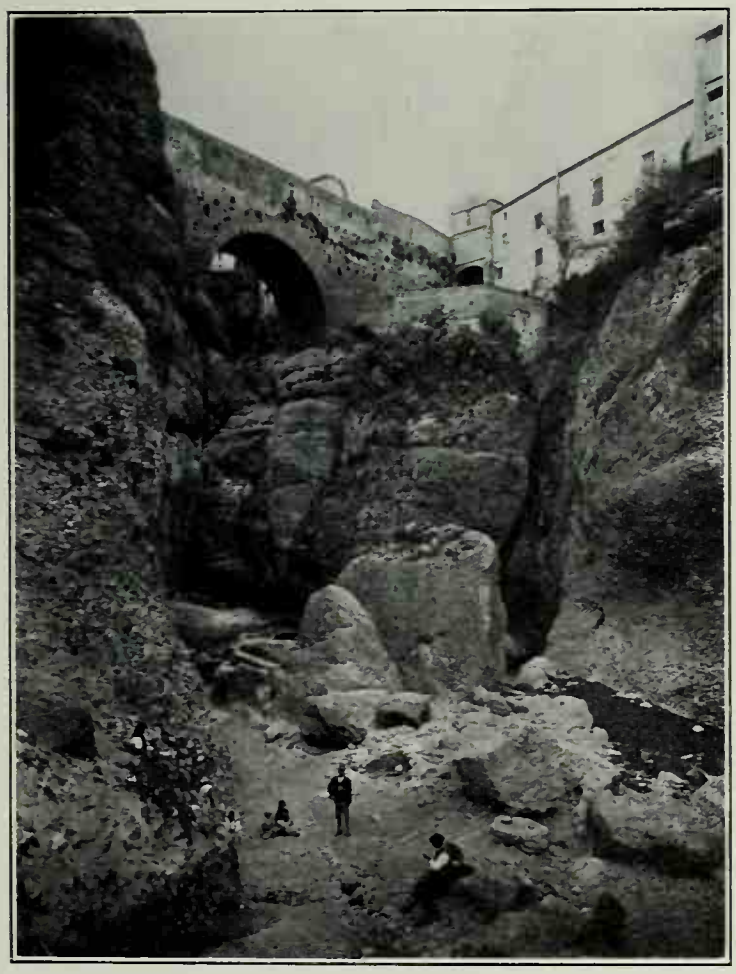
From Bobadilla to Algeciras (the area covered by the convenient English-made railway) extends the Andalusia pictured by the romancers. It is a savage, silent country, of warmer



INTERIOR OF AN ARAB HOUSE, RONDA



PUERTA DEL BARRIO, RONDA



THE OLD BRIDGE, RONDA



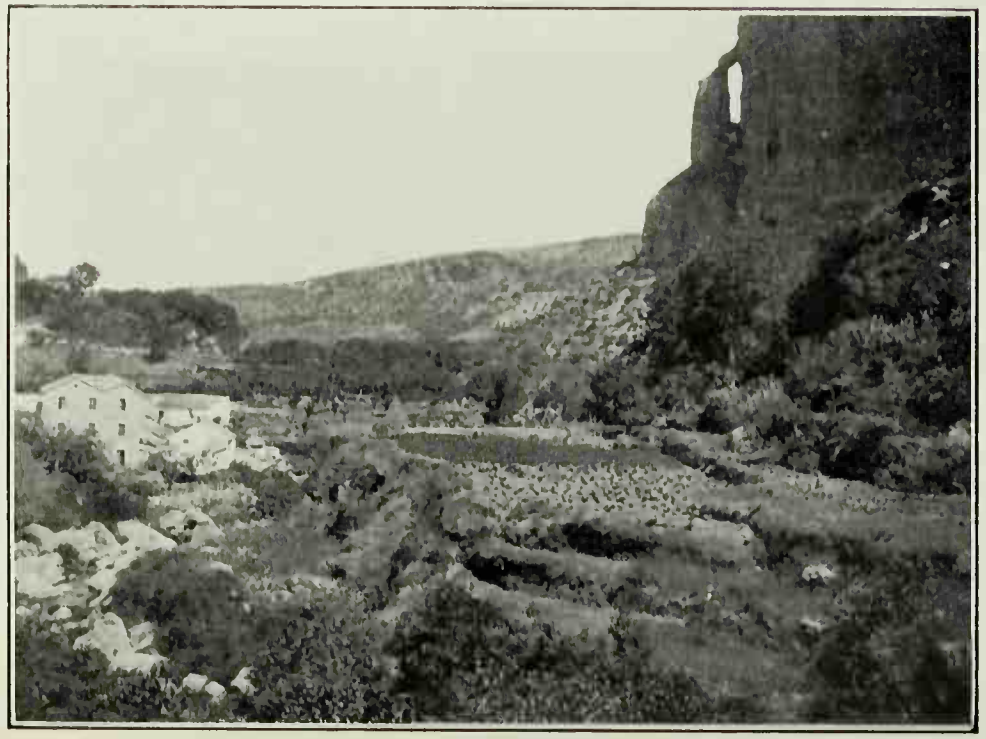
PLAZA DE LA CIUDAD AND CATHEDRAL, RONDA



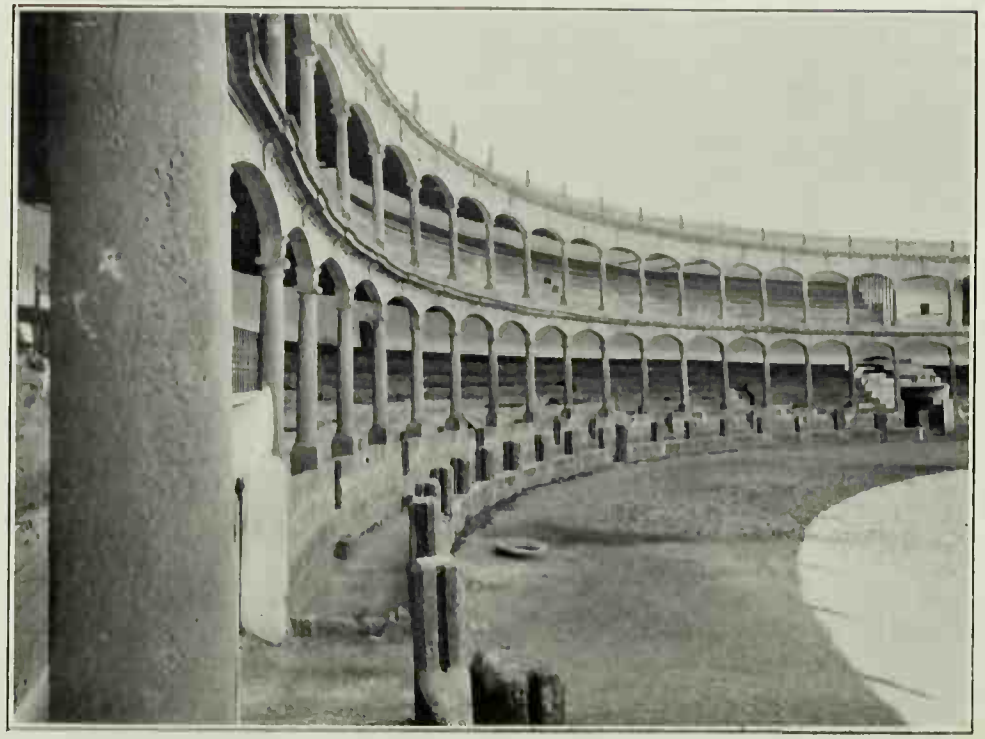
THE TAJO, RONDA



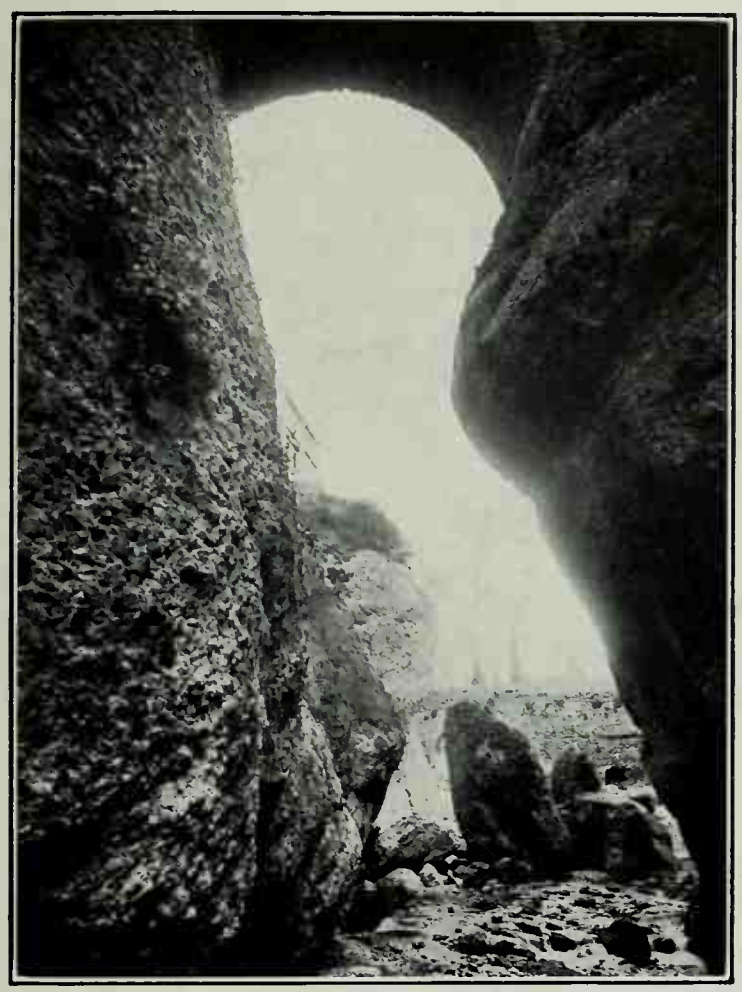
CALLE DE SAN CARLOS, RONDA



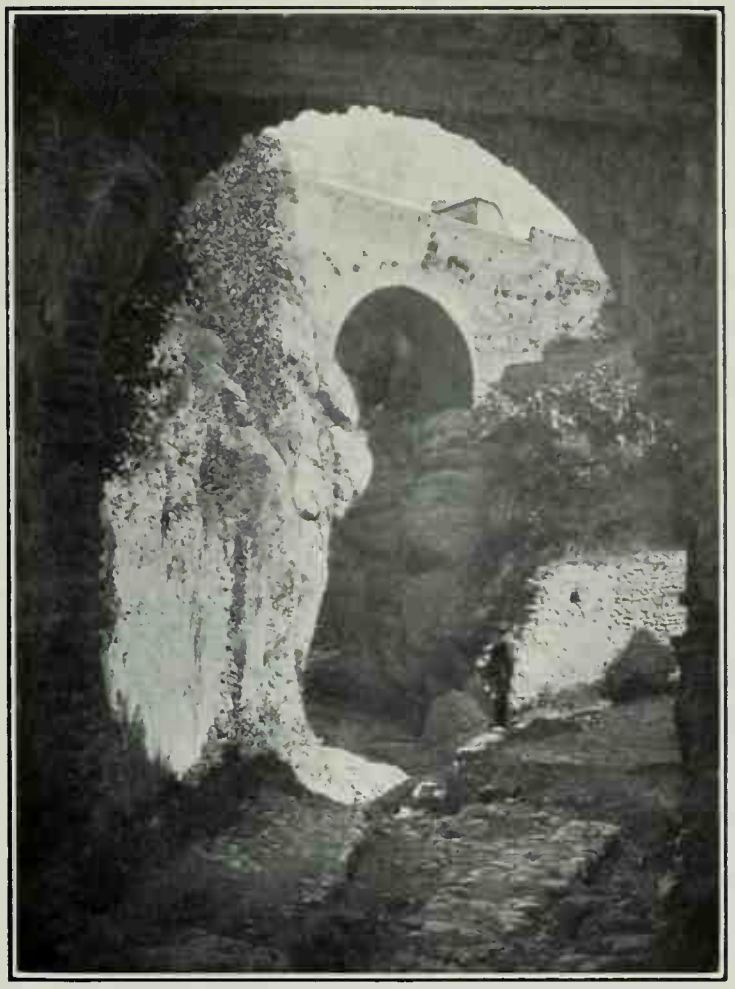
VALLEY OF THE MILLS, RONDA



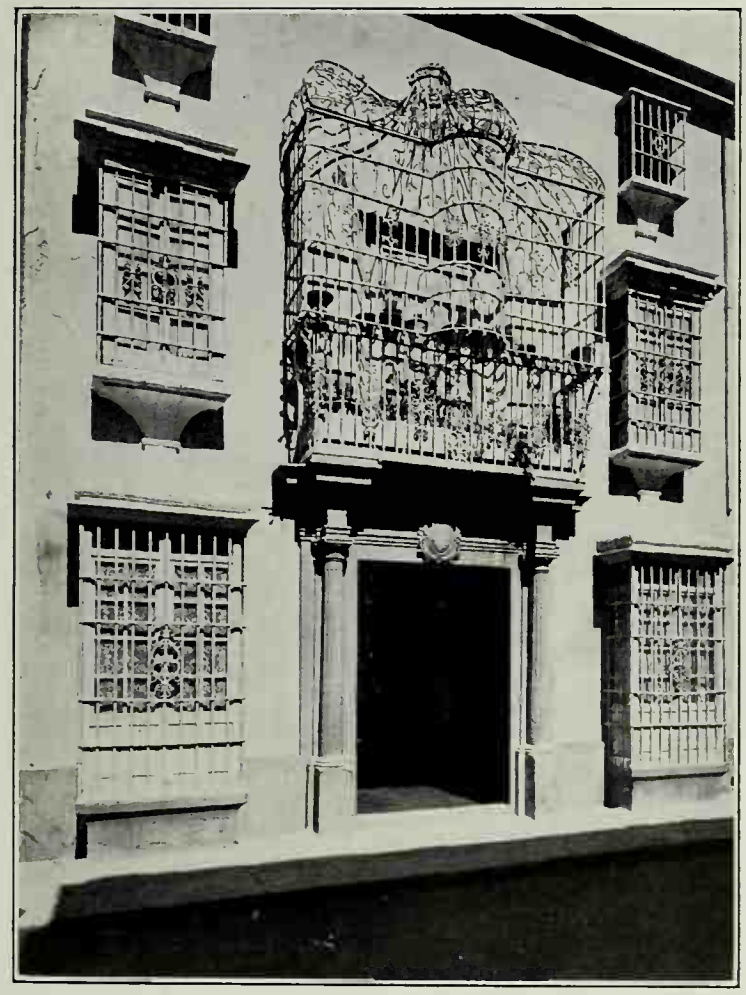
THE OLD BULL-RING, RONDA



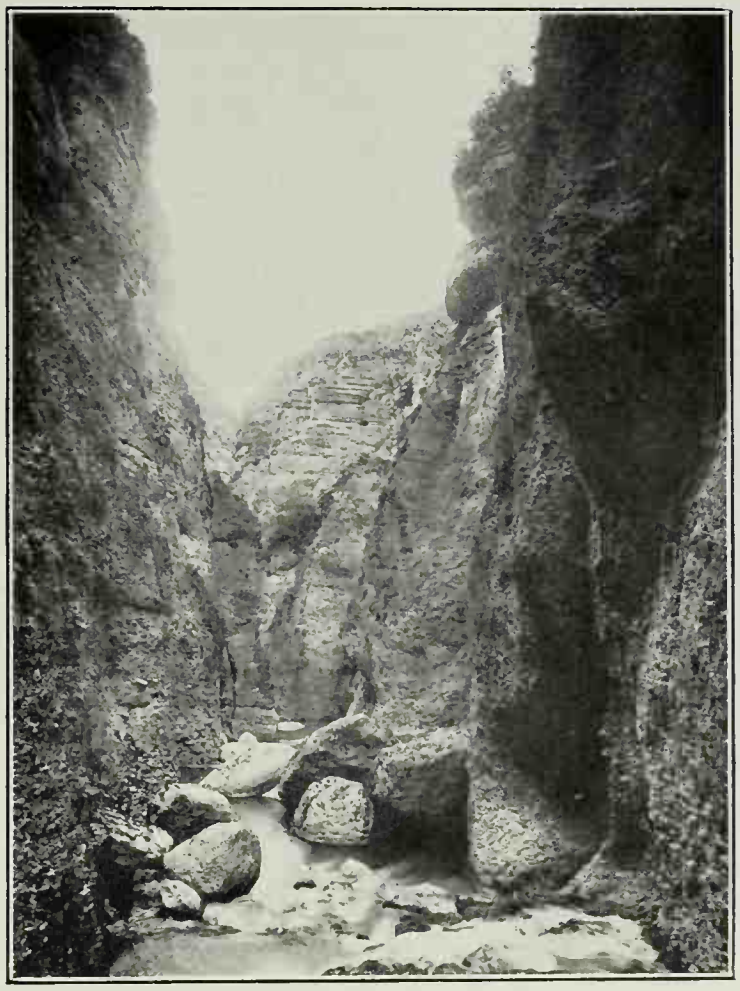
UNDER THE OLD BRIDGE, RONDA



THE TAJO AND OLD BRIDGE, RONDA



FAÇADE OF A HOUSE, RONDA



SOURCE OF THE MINA, RONDA

browns and greens than the rest of Spain. The roads wind along the edge of almost perpendicular cliffs, below which angry white torrents foam and froth. Dense cork-woods clothe the lower slopes of the mountains, vineyards and olives embower the time-worn towns and villages. Far up against the skyline loom shattered towers and castles, from which, as dusk closes in on the traveller, he fancies that he sees trains of steel-clad knights issuing to do battle with the infidel.



COURTYARD OF AN ARAB HOUSE, RONDA

GRANADA

GRANADA, as the coping-stone of Spanish unity and the last foothold of the Moor in the peninsula, possesses an irresistible fascination for travellers. With the thrilling story of its conquest by the Catholic Kings we have been familiarised by Prescott, and over the city itself Washington Irving has thrown a glamour which more accurate and dispassionate criticism has failed to dispel. In advantages of site, Granada far surpasses Seville, situated as it is in sight of the everlasting snows of the Nevada, in the midst of the smiling Vega; but as regards picturesqueness and the number of its monuments, the advantage lies wholly with the larger city. Seville passed



VIEW OF THE ALBAICIN, GRANADA

into the hands of the Castilians at a time when religious fanaticism was unknown in Spain. Its Moorish physiognomy remained almost unimpaired by the conquerors; whereas Granada, conquered more than two hundred years later, was exposed to the full fury of that



VIEW OF THE CATHEDRAL AND ALHAMBRA, GRANADA



THE ALHAMBRA AND SIERRA NEVADA, GRANADA



CALLE REYES CATOLICOS, GRANADA

hatred of all things Moslem characteristic of fifteenth-century Spain. The visitor to Granada must not, therefore, expect to find an oriental city. Indeed, were it not for that most elegant and interesting memorial of Mohammedan art—the Alhambra—you might wander through the streets of this town and never suspect it had known another master than the Spaniard. But that famous palace indeed remains to remind us of Granada's glorious past—yes, glorious, seeing that this petty state under a succession of singularly gifted rulers maintained itself for two hundred and fifty years against the persistent and ferocious attacks of an all-surrounding and overwhelmingly powerful enemy. It is worth while to recall the outlines of its history that we may understand what sort of men they were who reared and dwelt within the fairy palace beneath the Mountain of the Sun.

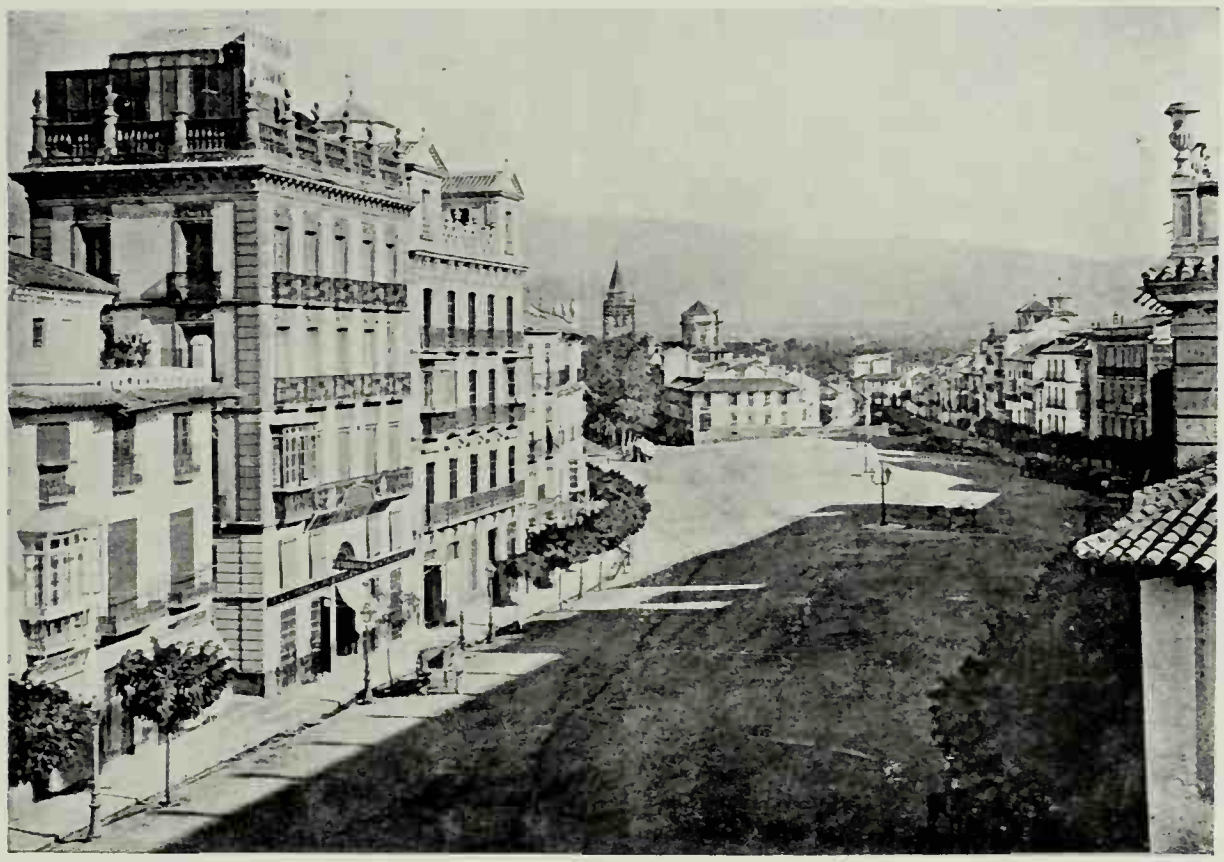
Granada rose first into importance at the beginning of the eleventh century, when it became the seat of a dynasty of princes known as the "Zirites." To these petty sultans is attributed the building of the old Alcazaba (or Kasba) of which a few remains may be traced in the Albaicin quarter. Their rule was brought to an end in the year 1090 by the Almoravides, who were succeeded by the Almohades. These latter warlike sectaries,



WASHING PLACE IN THE PUERTA DEL SOL, GRANADA



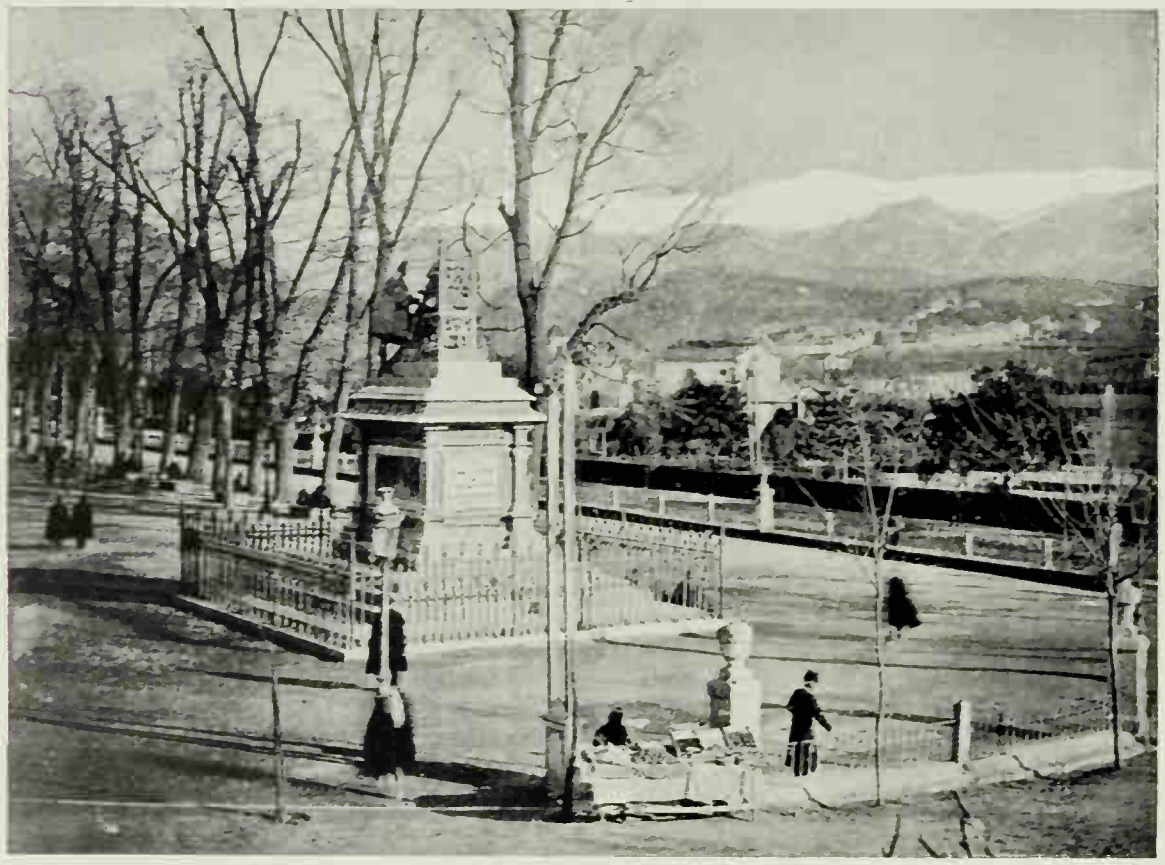
VIEW OF THE SIERRA NEVADA FROM THE CARRERA DE LAS ANGUSTIAS, GRANADA



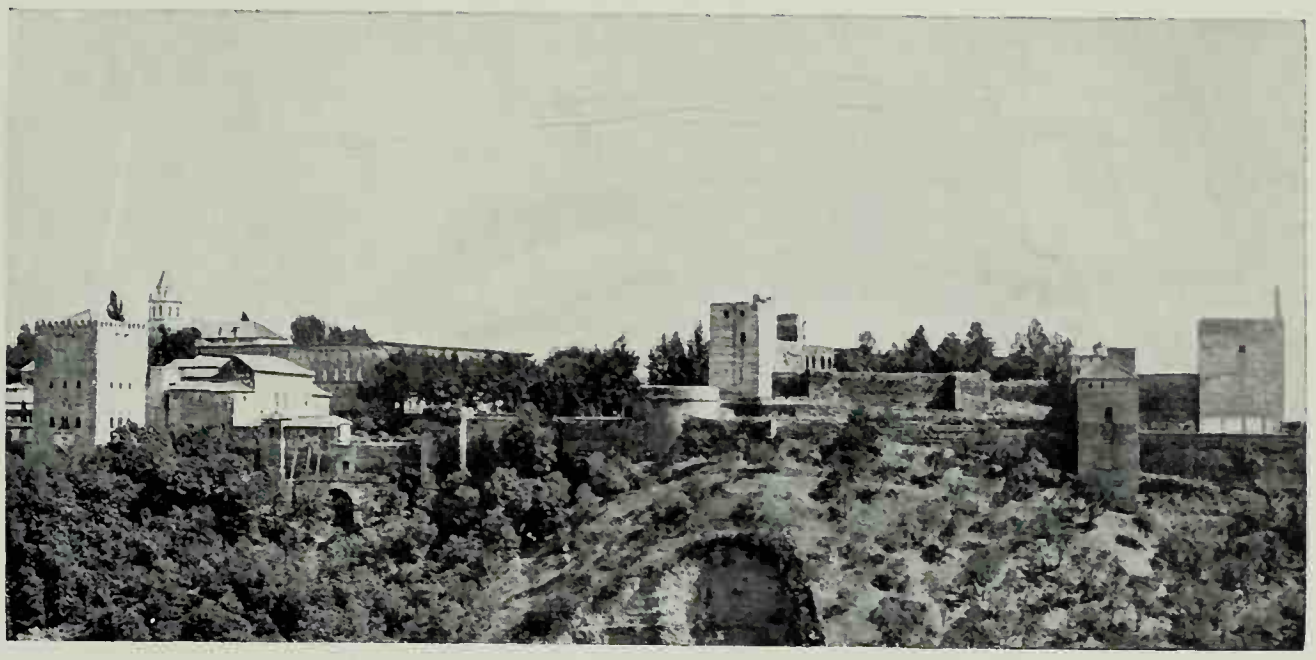
THE PUERTA REAL, GRANADA



THE PUERTA REAL AND CALLE REYES CATOLICOS, GRANADA



MONUMENT TO COLUMBUS IN THE PASEO DEL SALON; THE SIERRA NEVADA IN THE DISTANCE. GRANADA



THE ALHAMBRA FROM SAN NICOLÁS

during their short tenure of power, erected a palace on the banks of the Genil named the Kasr-es-Sid, which some authorities have identified with the existing Alcazar Genil. On the disruption of the Almohade empire, the famous chieftain Ben Hud fashioned for himself a kingdom out of the districts of Cordova, Jaen, and Granada. He was presently dispossessed by a bold adventurer, Mohammed Al Ahmar, who made terms with St. Ferdinand and was confirmed in the possession of the sultanate of Granada, extending from Gibraltar to Baza, from the sea to the head-waters of the Guadalquivir. It is to the dynasty of the Nasrids, founded by this remarkable ruler, that Granada owes not only its fame and its noblest monuments, but its existence as an independent state during the two hundred and fifty years that followed. Al Ahmar was a great man, and at his death in 1273 bequeathed a strong and comparatively powerful kingdom to his son, Mohammed II.



MONUMENT TO COLUMBUS IN THE PASEO DEL SALÓN, GRANADA

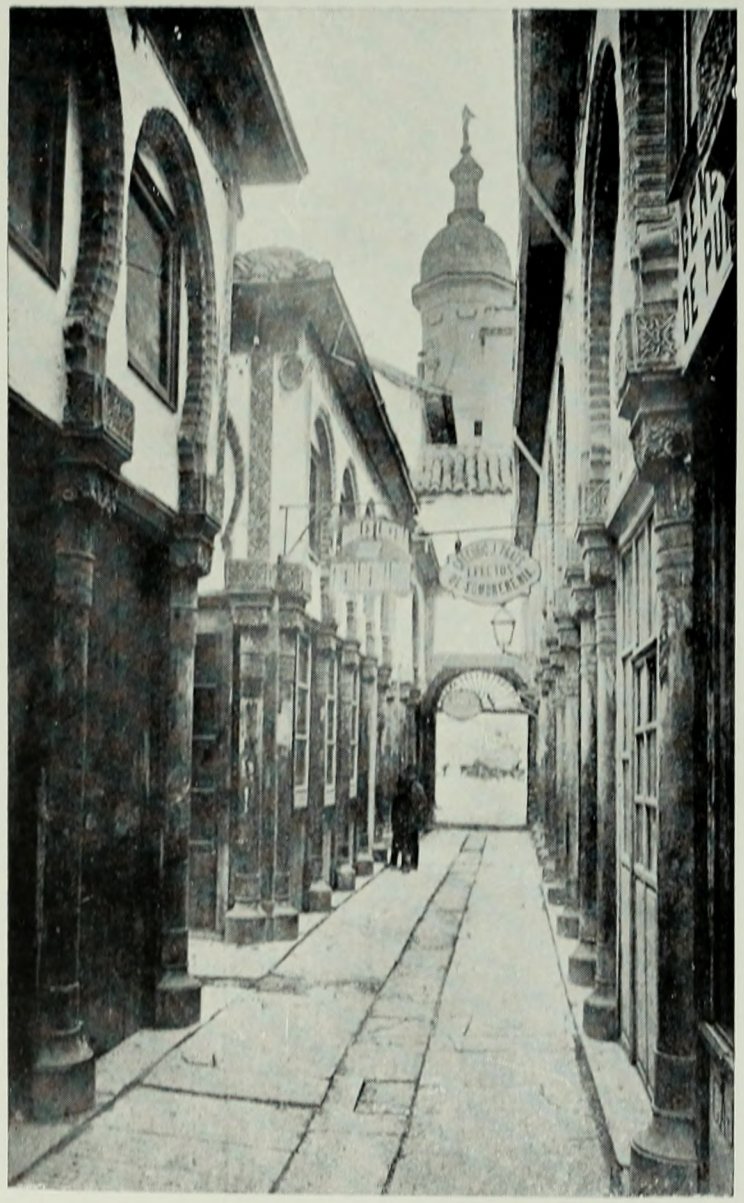
This prince, like all his successors, was called upon to wage a ceaseless struggle with formidable foes, within and without, for the maintenance of his independence. The Castilians for ever hovered on the landward side, hordes of semi-savage foes threatened to swoop down from the African shore, the viceroys of Malaga and Guadix strove again and again to throw off the yoke of Granada. Mohammed II. boasted, notwithstanding, at his



GIPSY DANCE, GRANADA



TYPICAL GIPSIES IN THEIR QUARTERS, GRANADA



THE ALCAICERIA, GRANADA



THE COURT OF JUSTICE, GRANADA



CARRERA DEL RIO DARRO, GRANADA

death in 1302, that he had not lost a foot of the territory left him by his father. Mohammed III., less fortunate, was compelled to surrender Gibraltar to the Castilians, and was promptly deposed by a short-lived usurper, Nasr. Abu-l-Walid, the next sultan, was before all things a warrior. He annihilated a Castilian army, recovered Baza and Martos, and eagerly availed himself of the newly-invented artillery. His son, Mohammed IV., was assassinated on the rock of Gibraltar, and was followed by his brother, Yusuf I., a learned and cultured sovereign, who laboured for the betterment of his subjects' lot and the promotion of the arts and industries. His handiwork is to be traced in the Alhambra, where he was assassinated by a madman in 1358.

The reign of Mohammed V. was chequered and stormy. He was driven from his throne by a usurper, whose successor, Abu Saïd, was murdered at Seville by Peter the Cruel. Mohammed thereupon returned to Granada, which city became, under his beneficent rule (to use the words of Al Khattib), the metropolis of the Mediterranean, the emporium of commerce, the common fatherland of all nations. It was the Indian summer of Islam in Spain.



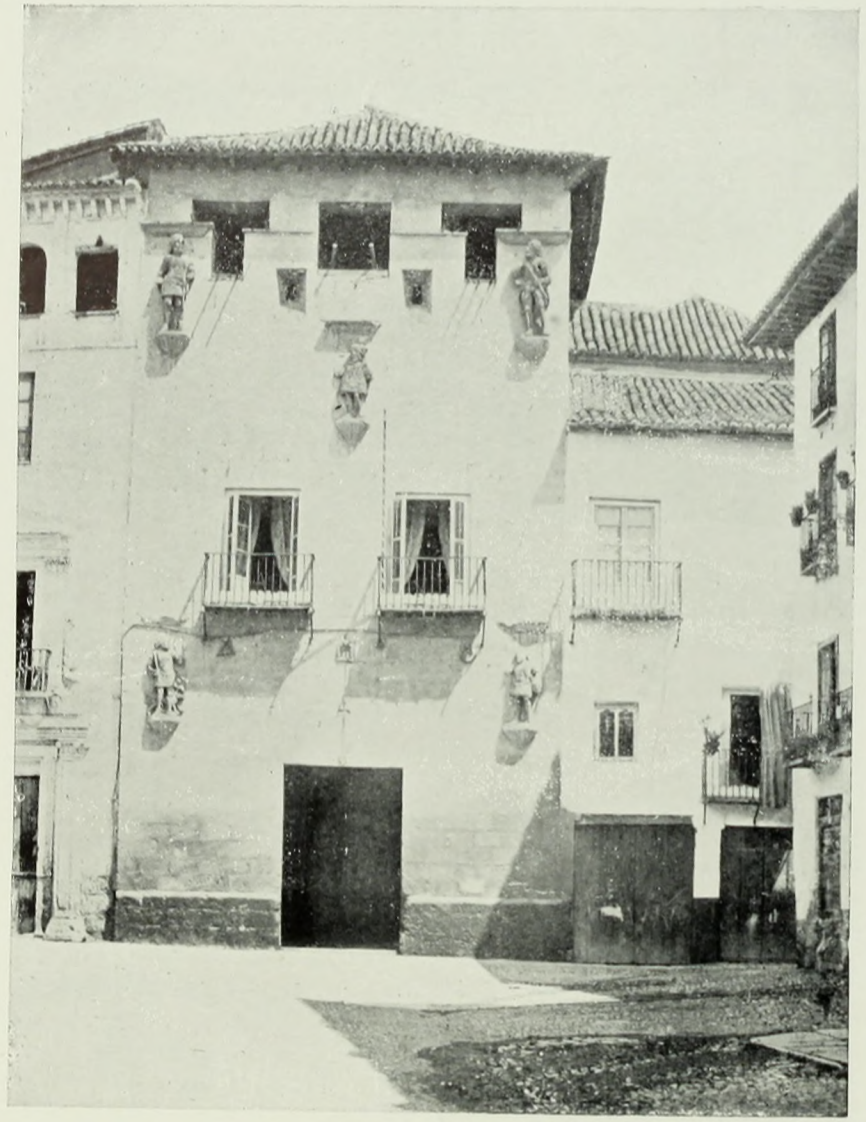
CARRERA DEL RIO DARRO, GRANADA



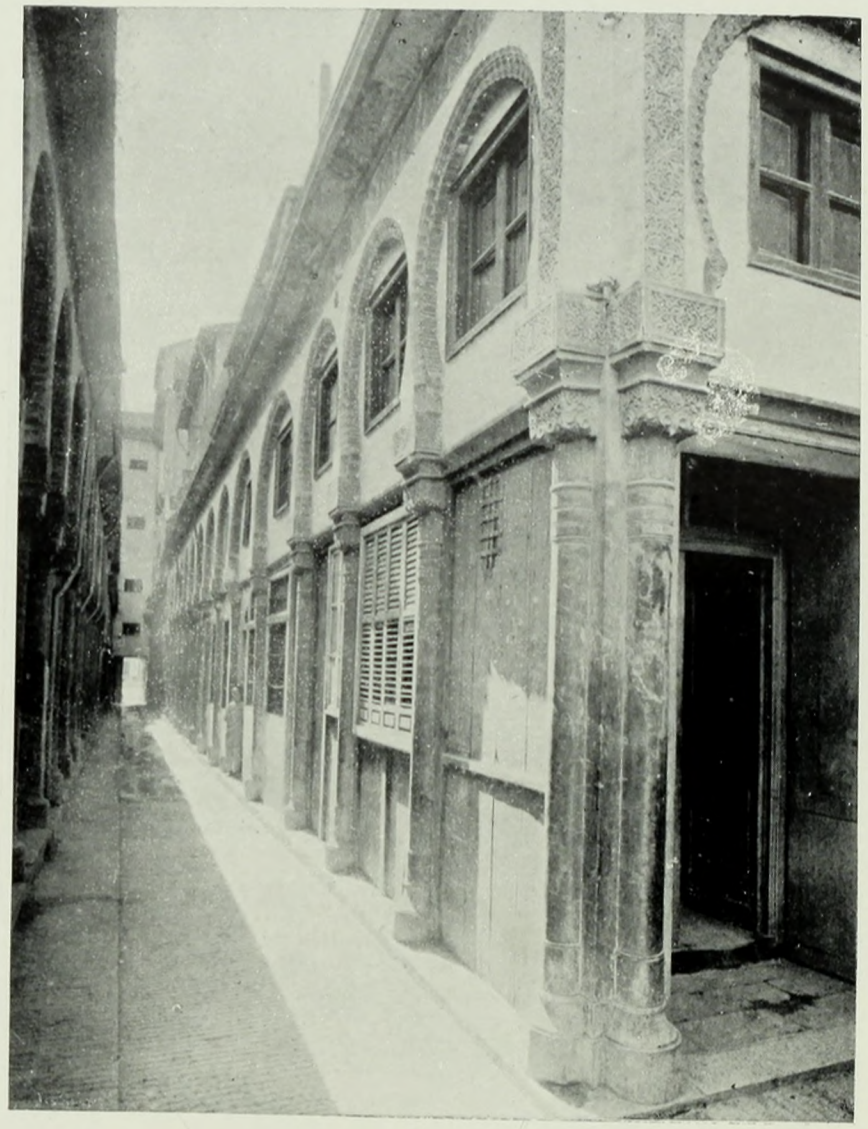
INTERIOR OF AN ARAB HOUSE IN THE ALBAICIN, GRANADA



CASA DEL CARBÓN



CASA DE LOS TIROS, GRANADA



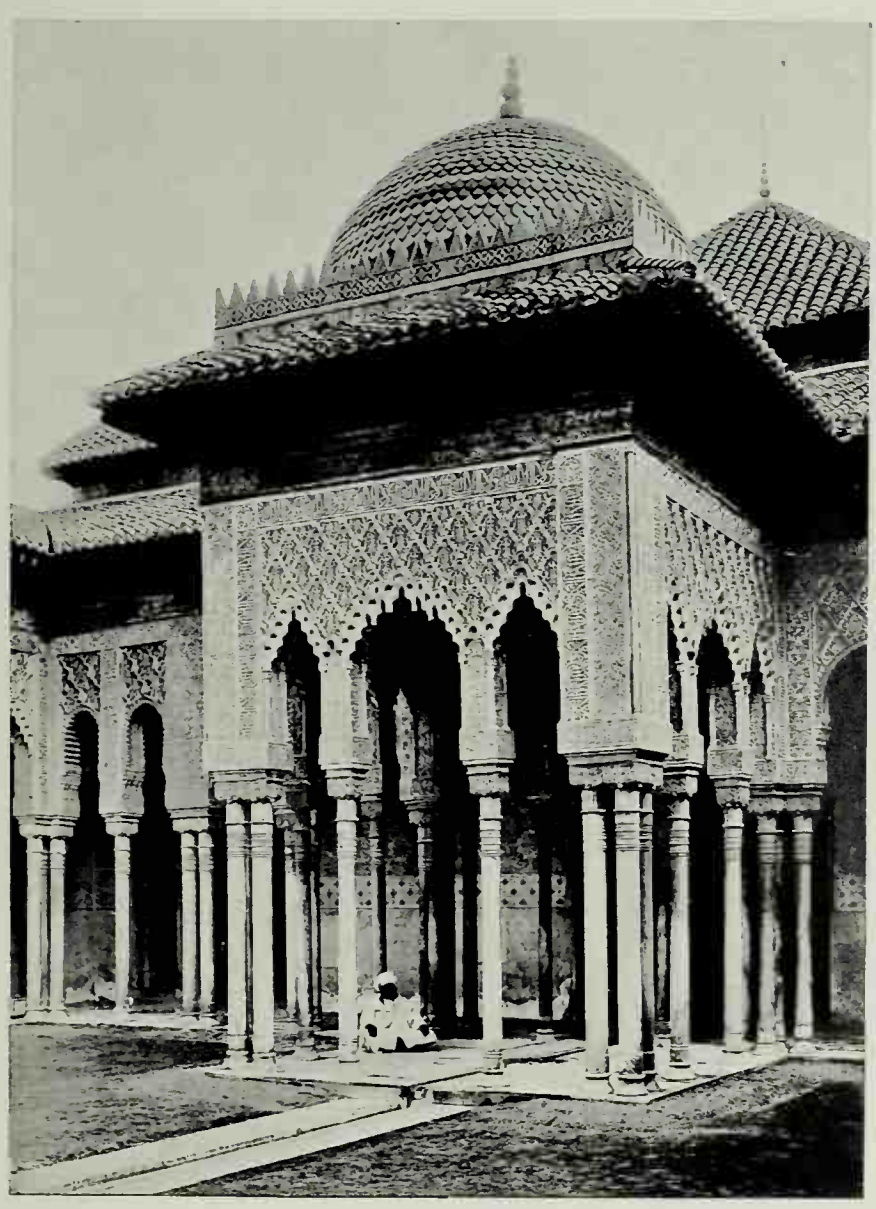
THE ALCAICERIA, GRANADA



VIEW OF GRANADA, SHOWING THE ALHAMBRA AND THE SIERRA NEVADA

The silk trade flourished, and provided employment for thousands of people. The kingdom had now risen to its zenith. Thence to its nadir, the descent was rapid.

Yusuf II., Mohammed VI., and Yusuf III. were unfortunate in war, and their reigns witnessed the steady encroachments of the Castilians upon the doomed heritage of Islam. Few princes have had a more chequered career than Mohammed VII., who was deposed and reinstated three times.

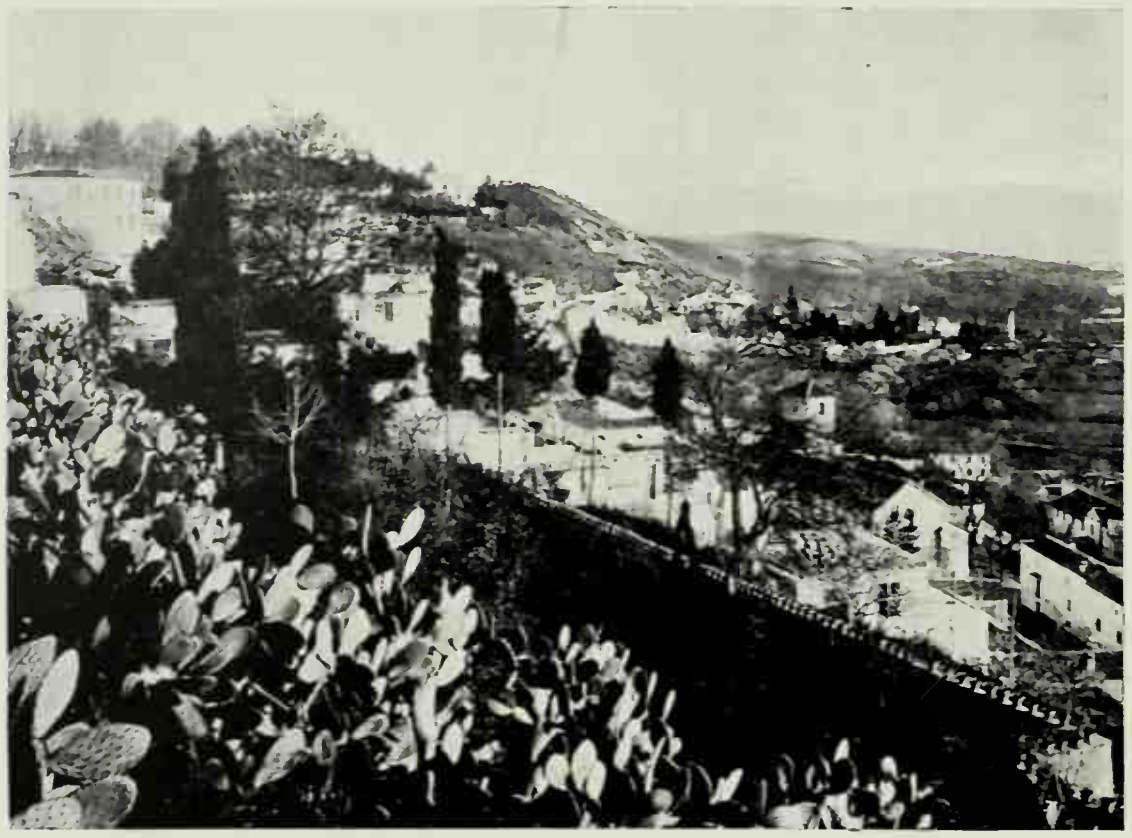


PAVILION IN THE COURT OF THE LIONS, ALHAMBRA

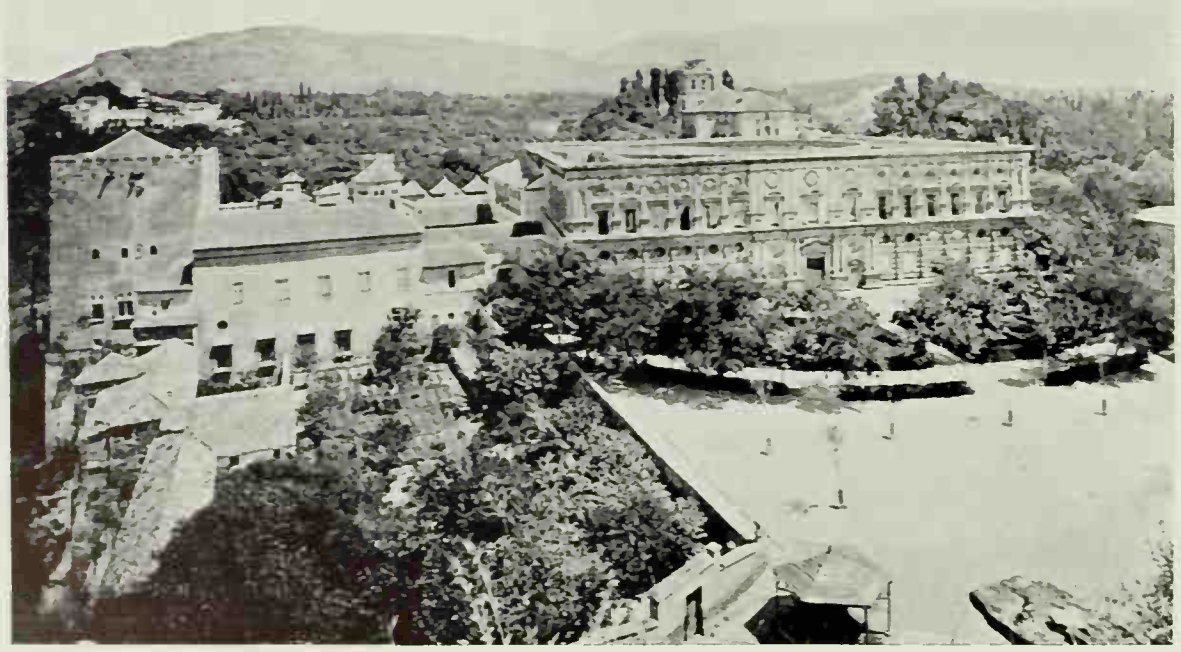
The interloping sovereigns also bore the Prophet's name, which explains the confused numbering of the sultans of Granada. The kingdom knew a brief interval of peace under Saïd, who died in 1468. The death-knell of Islam in Spain was sounded over his bier.

The history of Abu-l-Hasan, Mohammed X., and Mohammed XI. (1455–1492) is the record of the subjugation of the kingdom. The story of its fall has been penned by many writers; it is melancholy, long-drawn out, and inextricably confused.

Abu-l-Hasan's refusal to pay tribute to Ferdinand and Isabella was recognised by those astute rulers as an excellent pretext for the final extinction of the Moorish dominion. The Marquis of Cadiz raided the district of Ronda, where he took Villaluenga and other places. Hungry for revenge, the sultan swooped down on the Castilian fortress of Zahara (near Ronda), and carried off half the inhabitants as slaves to his capital. The fiery chivalry



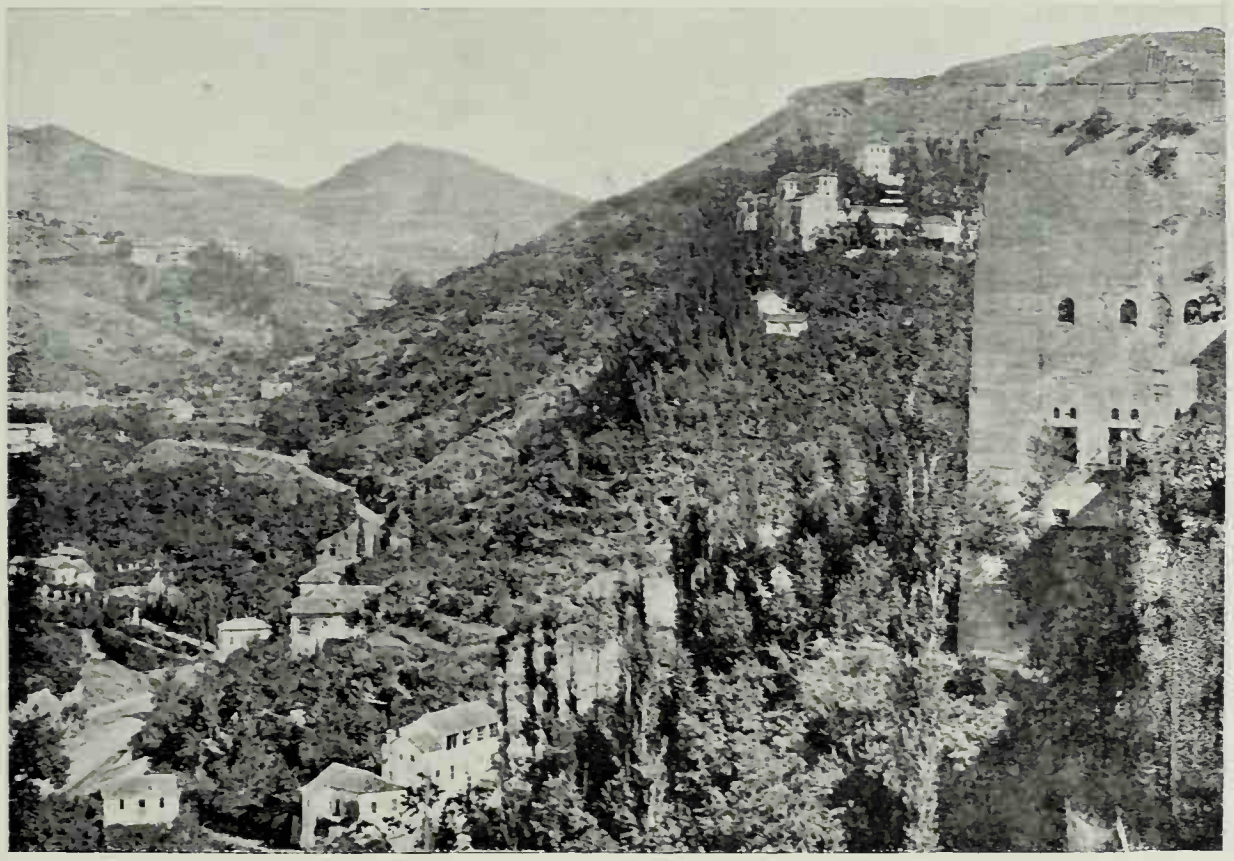
ANTEQUERUELA QUARTER, SIERRA NEVADA, AND EL ULTIMO SOSPIRO
DEL MORO, GRANADA



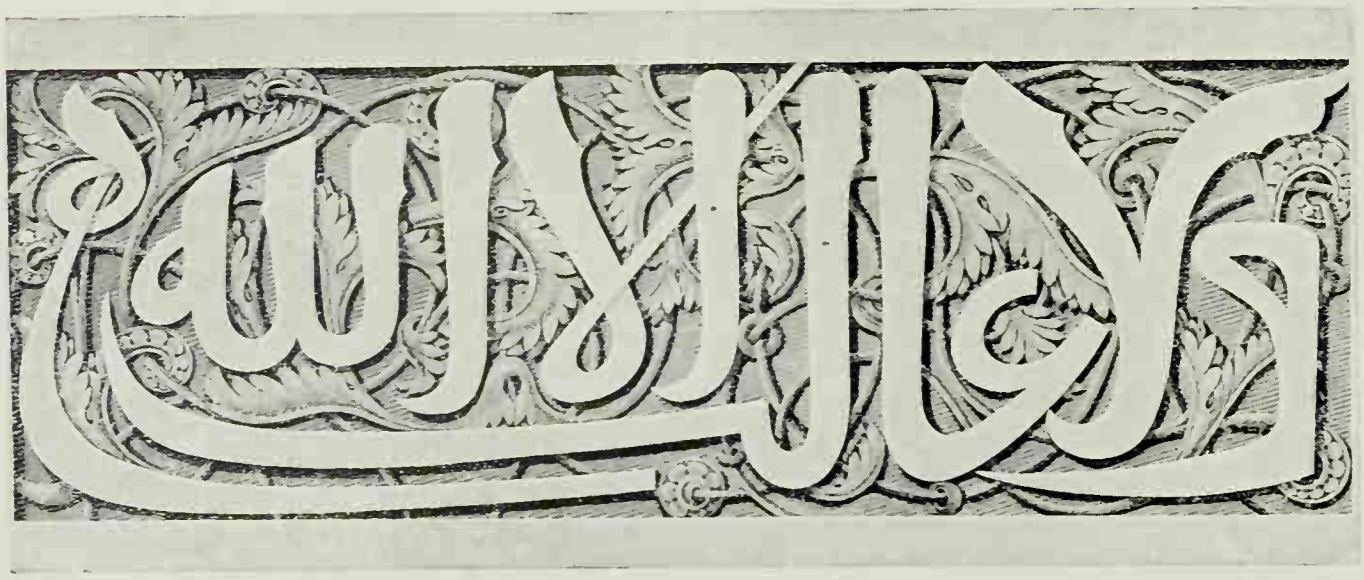
THE ALHAMBRA AND THE PALACE OF CHARLES V.
FROM THE TORRE DEL HOMENAGE



CARRERA DE GENIL AND VIEW OF THE SIERRA NEVADA, GRANADA



VIEW FROM THE ALHAMBRA

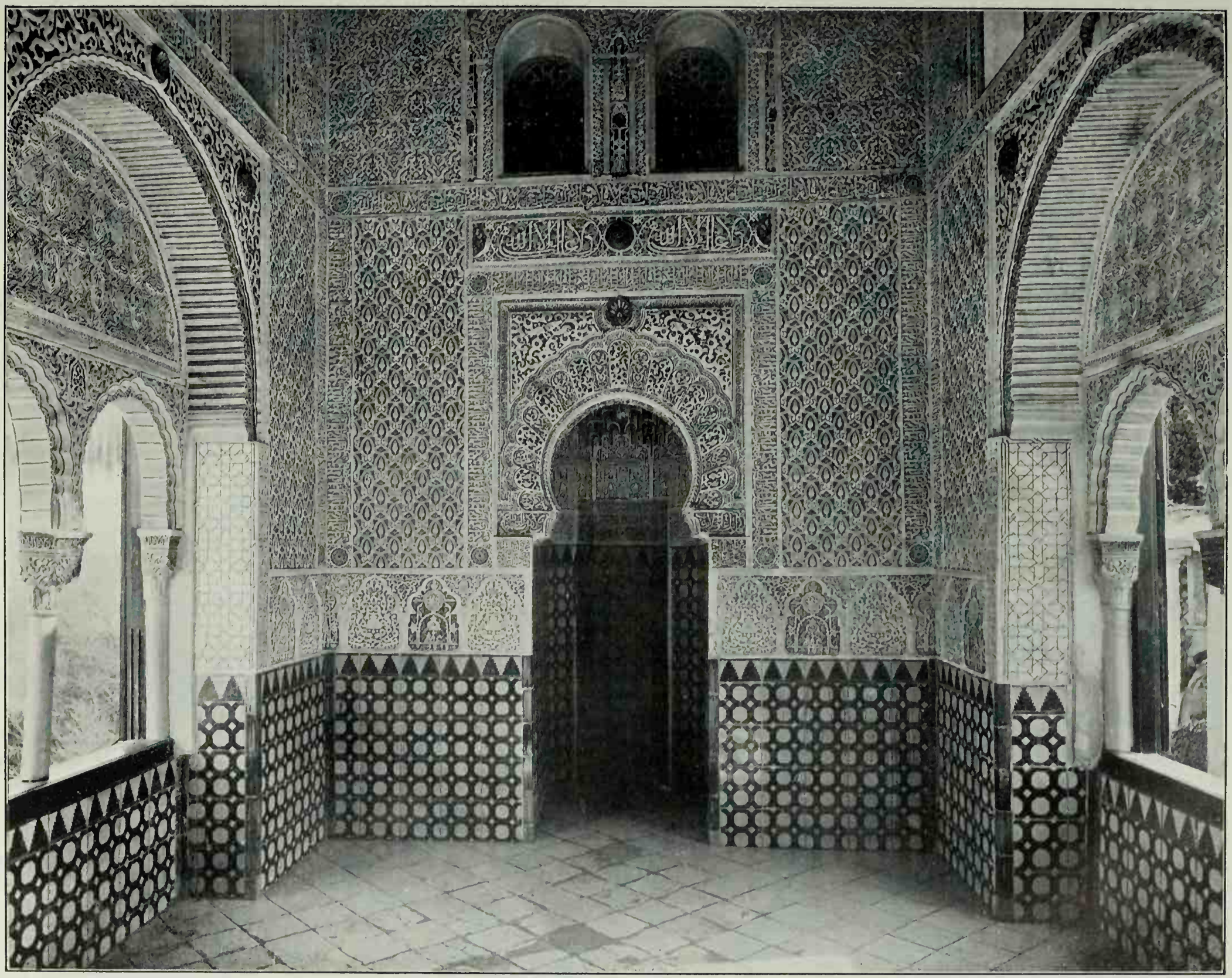


"WA LA GHÁLIB ILA ALÁ!"—THERE IS NO CONQUEROR BUT GOD! THE FAMOUS MOTTO OF MOHAMMED I. AND HIS SUCCESSORS. AN EXAMPLE FROM THE HALL OF AMBASSADORS

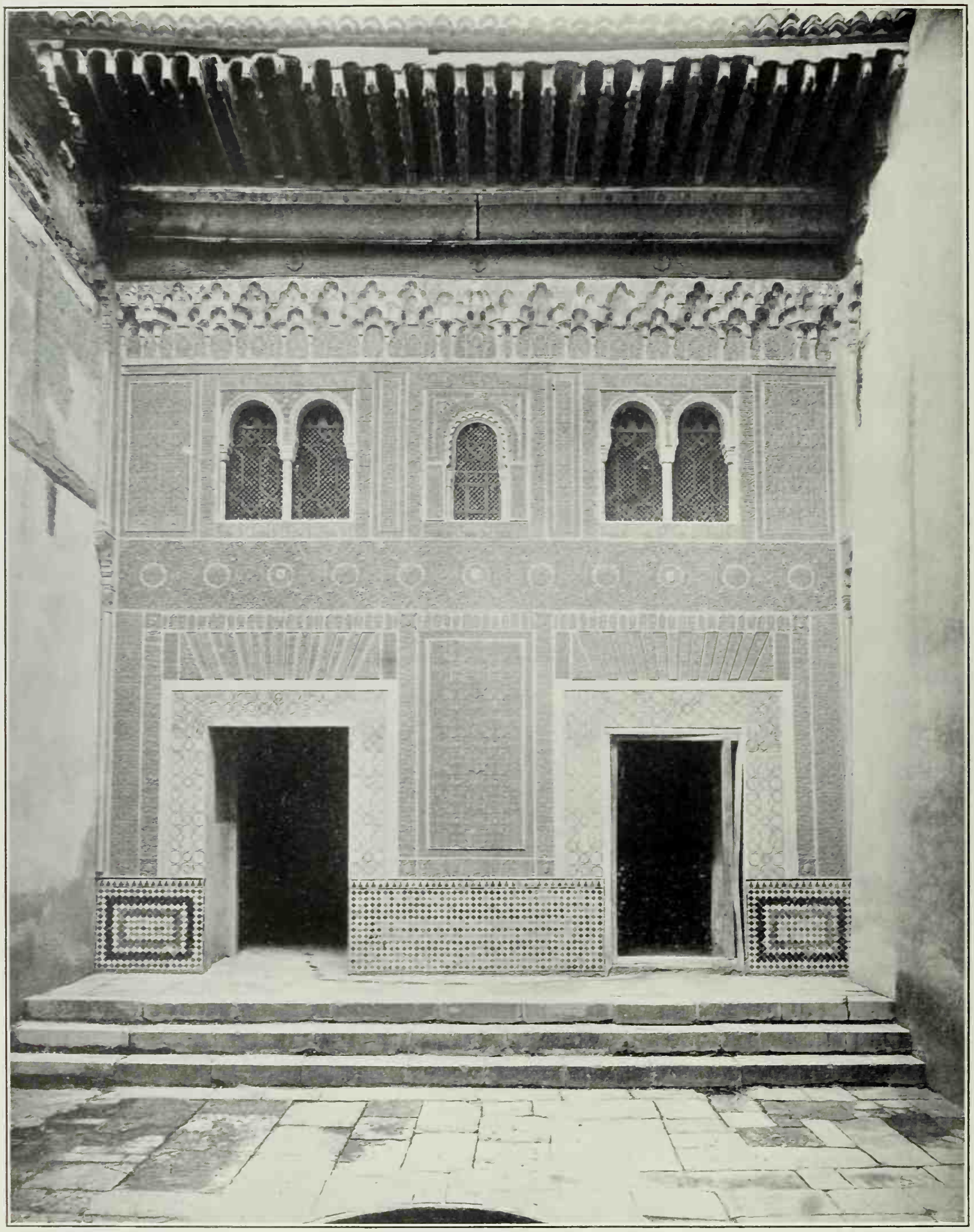
of Andalusia was not slow to retaliate. Two months after, the fortress of Alhambra, hitherto accounted impregnable, was stormed and taken by the Marquis of Cadiz. All Abu-l-Hasan's efforts to reconquer the place proved futile. He was, in consequence, deposed by his own son, known to history under the Spanish form of his name, Boabdil. The old sultan retired to Malaga, where his authority continued to be acknowledged. He gained some successes over the Christians, cutting to pieces a Castilian force in the defiles of the Ajarquia. Boabdil was less fortunate: he fell a prisoner into the hands of Ferdinand, who extorted from him a promise to be his vassal and an ally of the Spaniards against his own father. The old monarch shortly after resigned his disputed sovereignty to his brother, Az Zaghal, who was proclaimed as Mohammed XI. Boabdil, meantime, had broken faith with the Spaniards, and attacking them, was severely defeated near Loja. While he and his uncle were fighting in the streets of Granada, Ferdinand and Isabella took the second town in the kingdom, Malaga. In 1488 Az Zaghal retired in disgust from the conflict. Three years later the Spanish sovereigns pitched their camp within sight of the walls of the capital. The city was threatened with famine, all hope was gone, and Boabdil formally surrendered the city and his rights



THE AUTHOR IN THE ALHAMBRA

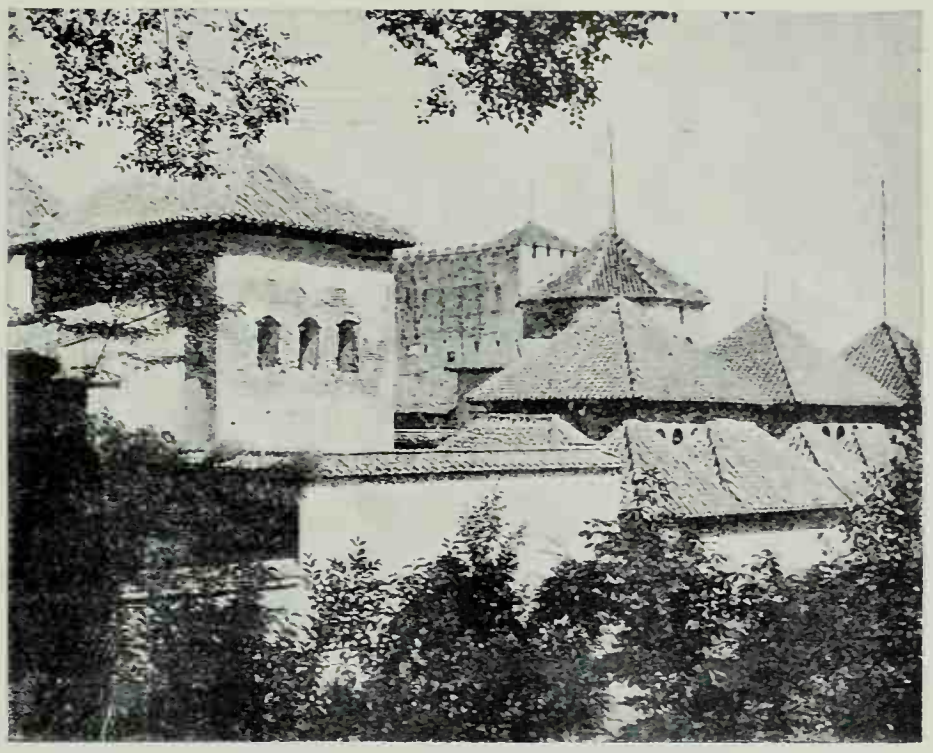


THE MIHRAB, ALHAMBRA



FAÇADE IN THE PATIO DEL MEXUAR, ALHAMBRA

of sovereignty to the Catholic Kings on January 2, 1492, at the spot on the banks of the Genil, now marked by the Ermita de San Sebastian. The story of his bursting into tears on beholding Granada for the last time from a height near Padul and of his mother's rebuke is too well known to be repeated here. We are not told whether his eye caught the gleam of the great silver cross hoisted by Cardinal Mendoza on the Torre de la Vela as a signal to the Spanish army that the dominion of Islam in Spain was for ever ended.



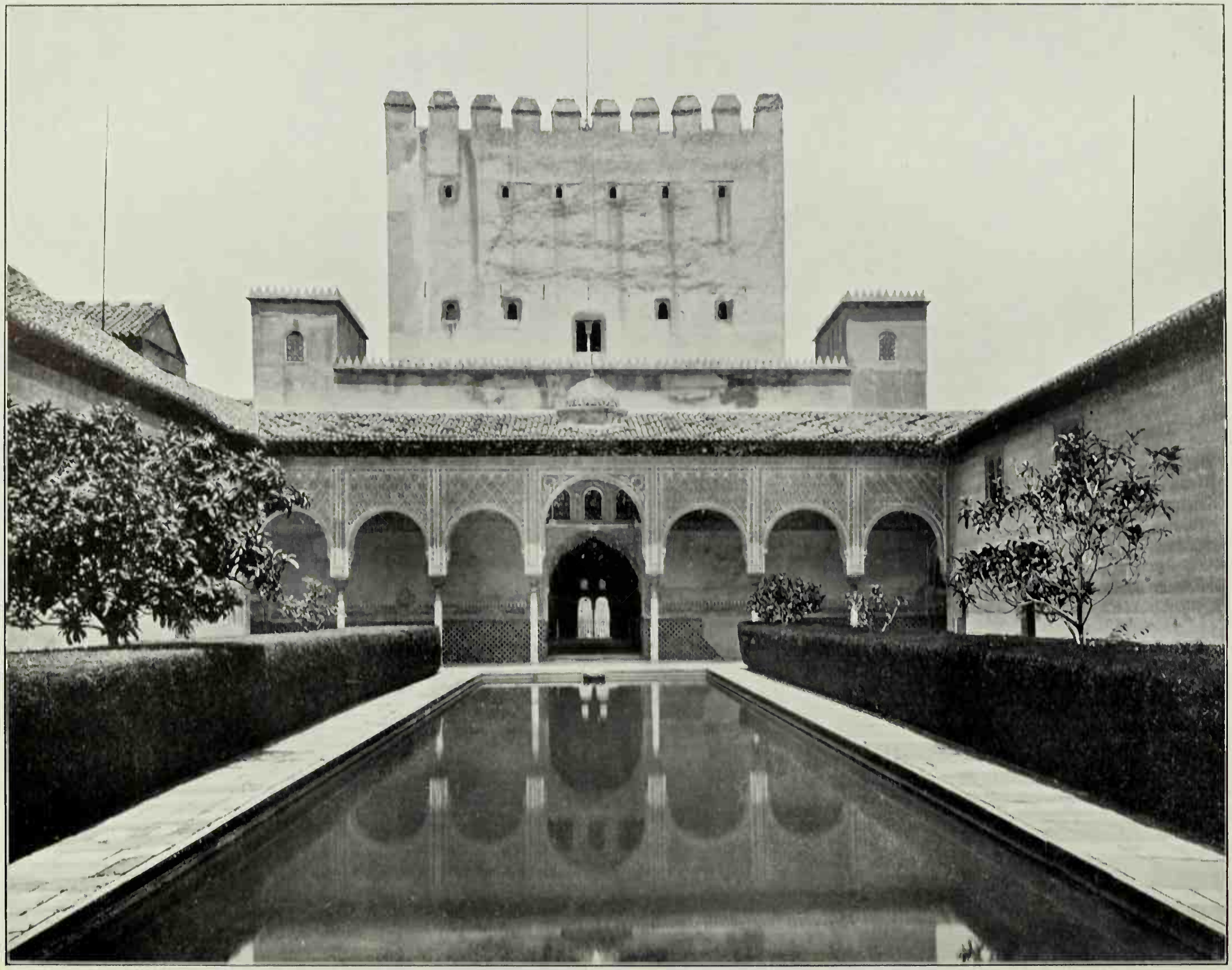
PART OF THE ALHAMBRA—EXTERIOR

The Alhambra was the palace and the citadel of Granada. It occupies a spur of the Cerro del Sol (Mountain of the Sun) on the east side of the town. A deep valley, now thickly planted with trees and forming a delicious pleasaunce, separates this hill on the south side from another ridge. This is crowned by the Vermilion Towers (Torres Bermejas), square donjons believed to date from the time of the Zirites. They are now used as a prison. The Alhambra hill itself is girt round its summit by massive red walls strengthened at frequent intervals by rectangular towers. These fortifications are the work, in the main, of Al Ahmar and his successors, but the Alcazaba, or Citadel, at the extreme west end of the *enceinte* of which the Torre de la Vela forms part, may have been built before his time. It is separated from the rest of the enclosure by a massive wall, flanked by the Torre del Homenage, and was further defended, before the Spanish occupation, by a deep ditch, now filled up and covered by the "place d'armes," called the Plaza de los Algibes.

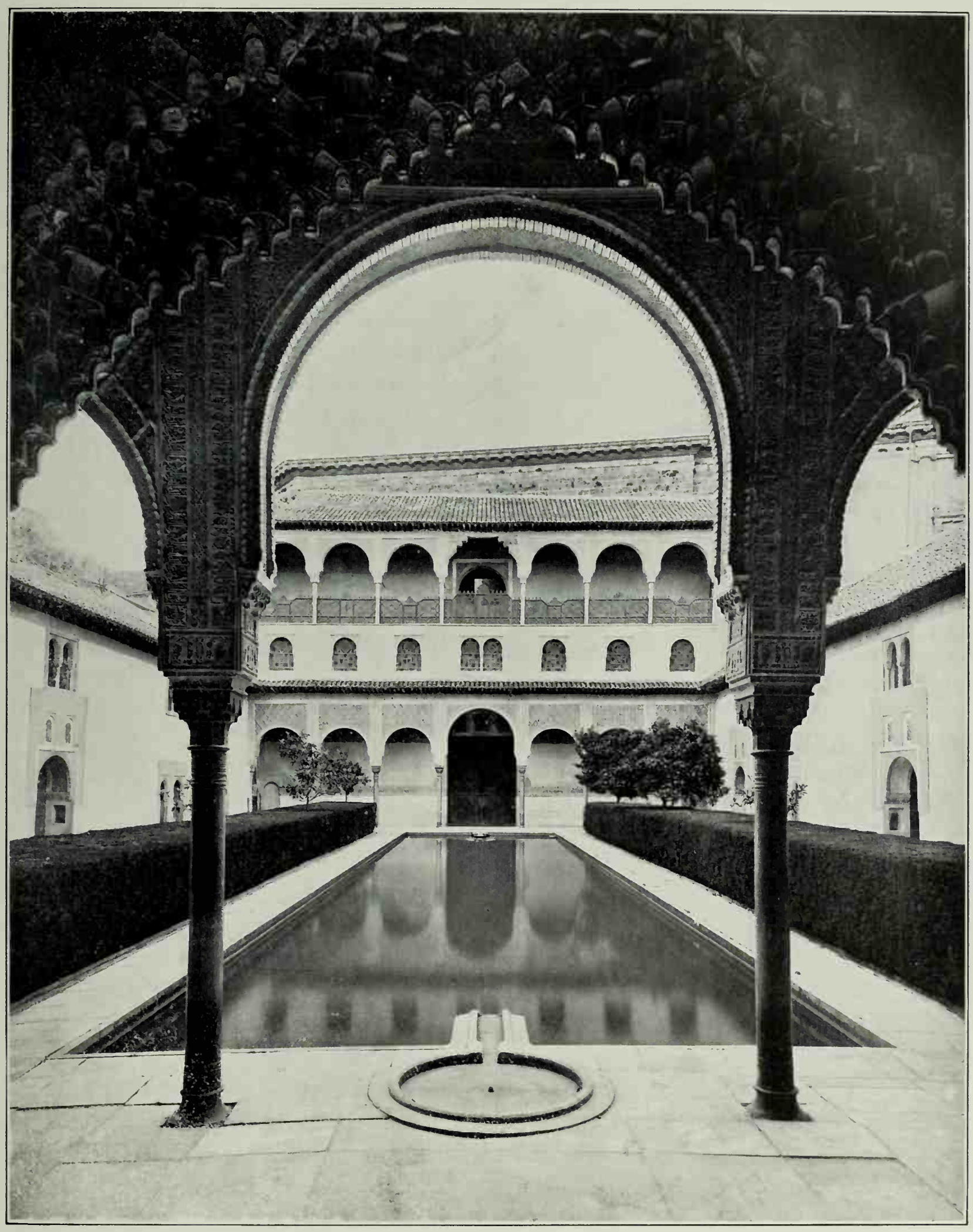


GALLERY IN THE ACEQUIA COURT, GENERALIFE

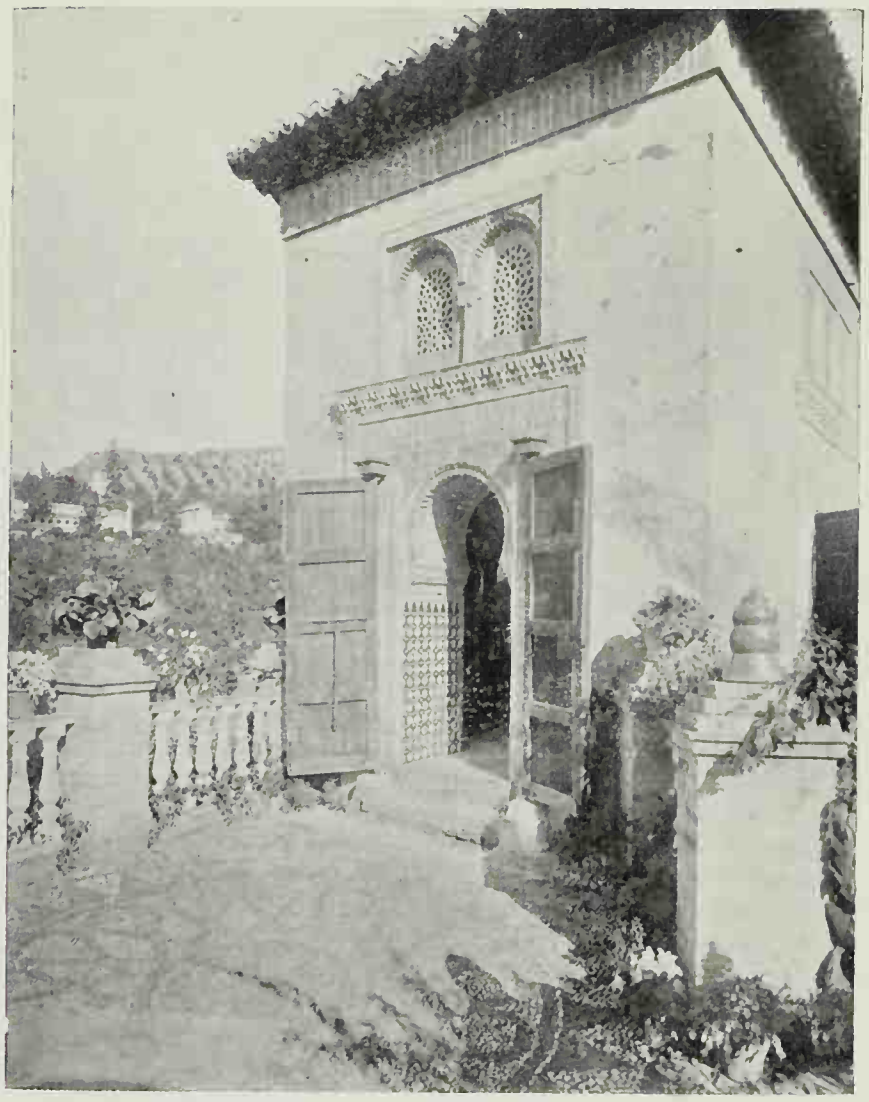
The principal approach to the Alhambra is through the Puerta de la Justicia. This gateway consists of two stout rectangular towers placed one behind the other, and pierced by horseshoe arches. Over these respectively may



THE COURT OF MYRTLES AND TOWER OF COMARES, ALHAMBRA



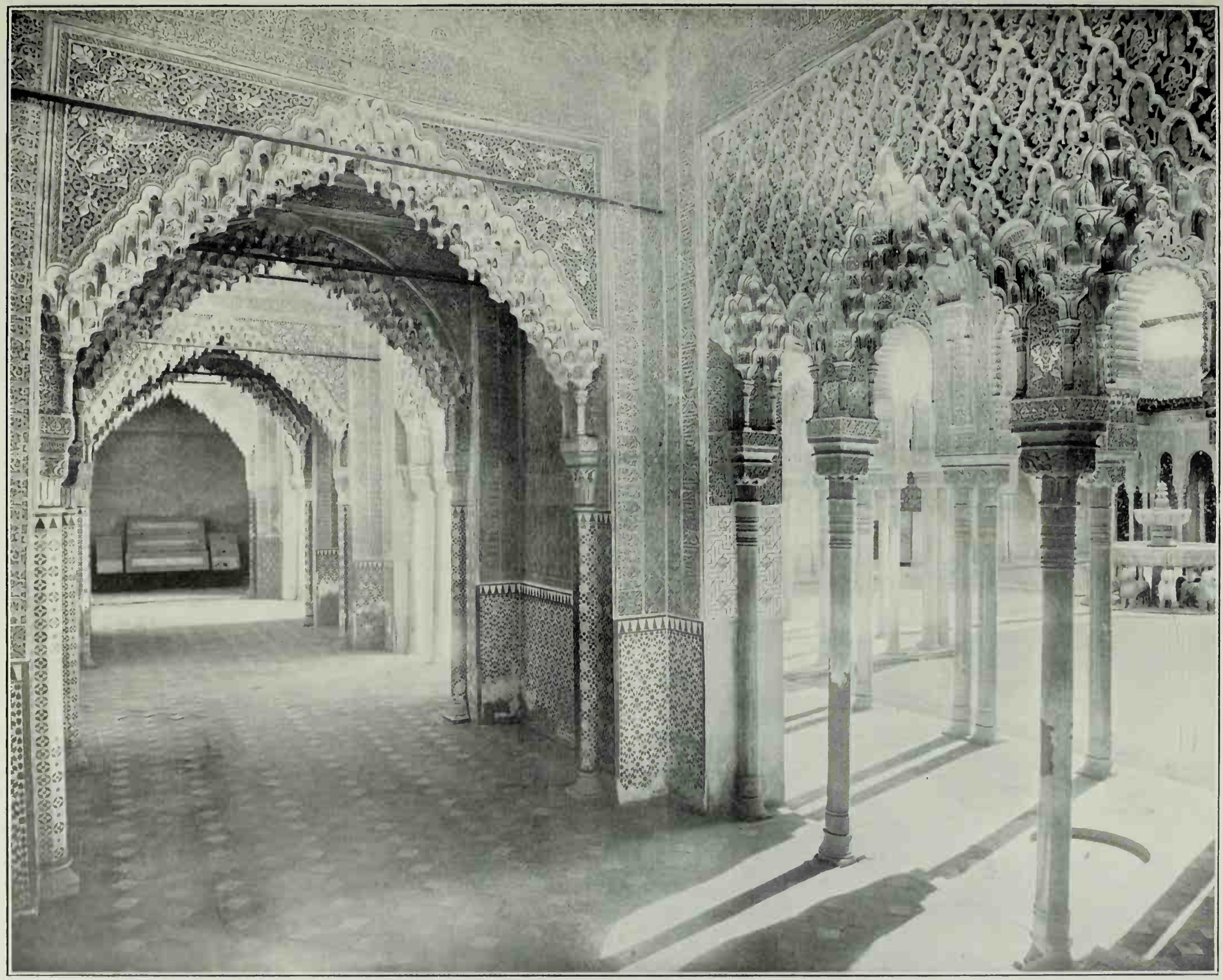
THE COURT OF MYRTLES, ALHAMBRA



THE MIHRAB, AND VIEW OF THE GENERALIFE

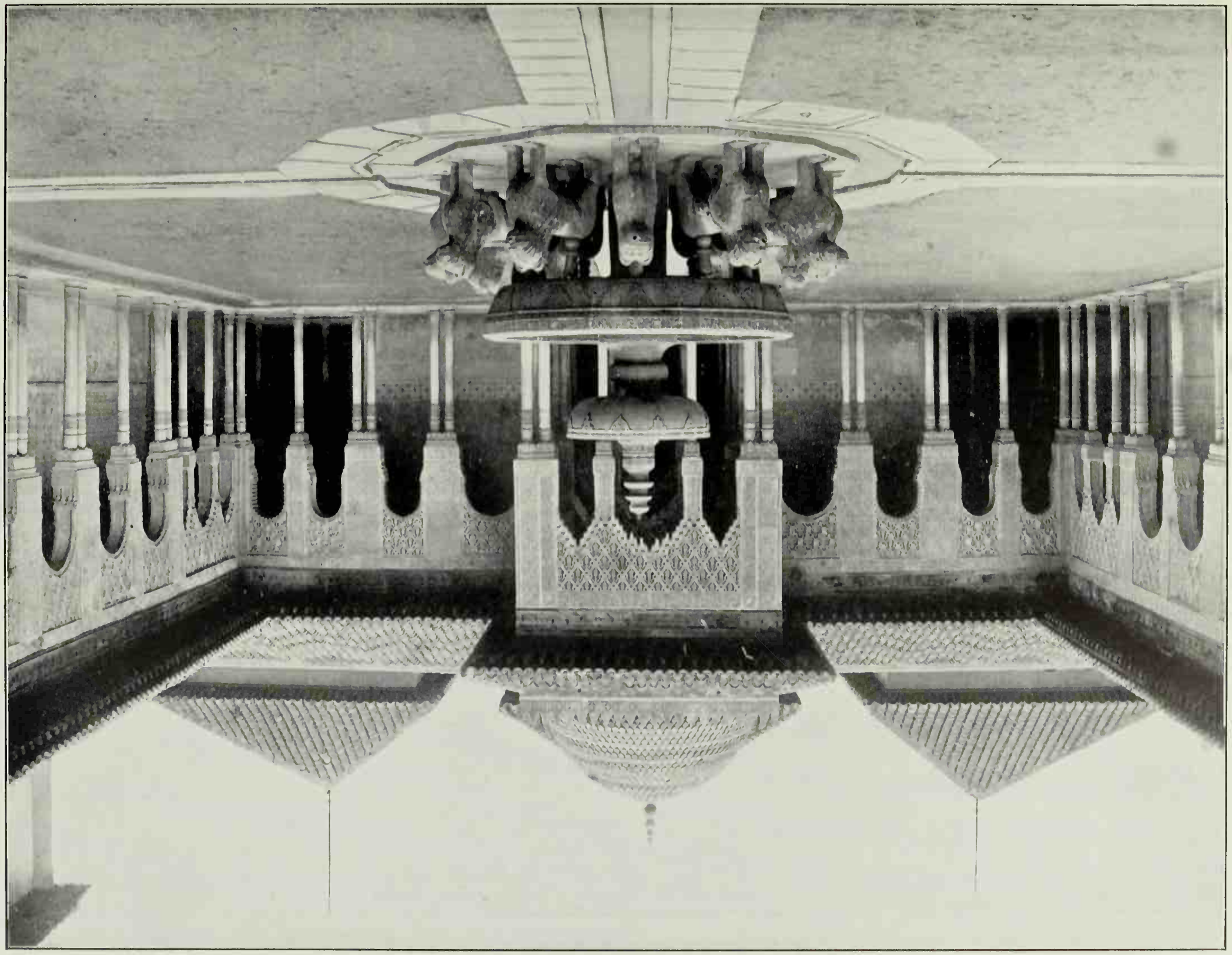
be distinguished a hand and a key, symbols concerning which all sorts of idle legends have been circulated. The entrance winds round through these towers just as it does in all eastern gateways—at the Jaffa Gate of Jerusalem, for instance. On our right, within, we find the graceful Puerta del Vino, now a detached work, but once forming the entrance to the town of the Alhambra, which was walled off from the palace and extended to the easternmost limits of the hill. In front of us rises the vast square palace begun by Charles V.—roofless and crumbling away. It is a really majestic edifice in the Græco-Roman style, adorned with medallions and reliefs of considerable merit. The interior is circular and forms a very elegant "patio." Behind this forlorn and tenantless structure—now used occasionally for public functions and entertainments —we descry a formless mass of low buildings, above which rises here and there a little cupola with gleaming coloured tiles. This is the unimposing exterior of the far-famed Alhambra palace, the cherished abode of the Nasrid sultans. The outside certainly gives no promise of the beauties within. We enter by a modern doorway and should visit first the oldest portion of the edifice, consisting of the little Patio del Mexuar and the apartments adjoining. The court was the seat of the sultan's divan. Its southern façade, ably restored, reminds us of the front of the Alcazar at Seville. An inscription on the wooden frieze beneath the eaves records its construction by Mohammed V. From this court we pass into a chamber, converted, in the year 1629, into a chapel. At one end of this apartment is a little Moorish oratory probably built by Mohammed V. A door gives on to the ruined Torre de Puñales, which exhibits certain architectural peculiarities in which we trace the inception of the Mudejar style.

Leaving this ancient but comparatively simply decorated portion of the palace, we retrace our steps to the beautiful Patio de la Alberca—the court immediately facing you on your entrance. It gives a foretaste of the glories that lie beyond. Its middle is occupied by an "Alberca," or fish-pond, filled with pale green water, and bordered by trimly cut hedges of myrtle. To the north rises the battlemented Torre de Comares, to the south a corner of the emperor's palace appears above the roof. The southern façade, composed of two arcaded

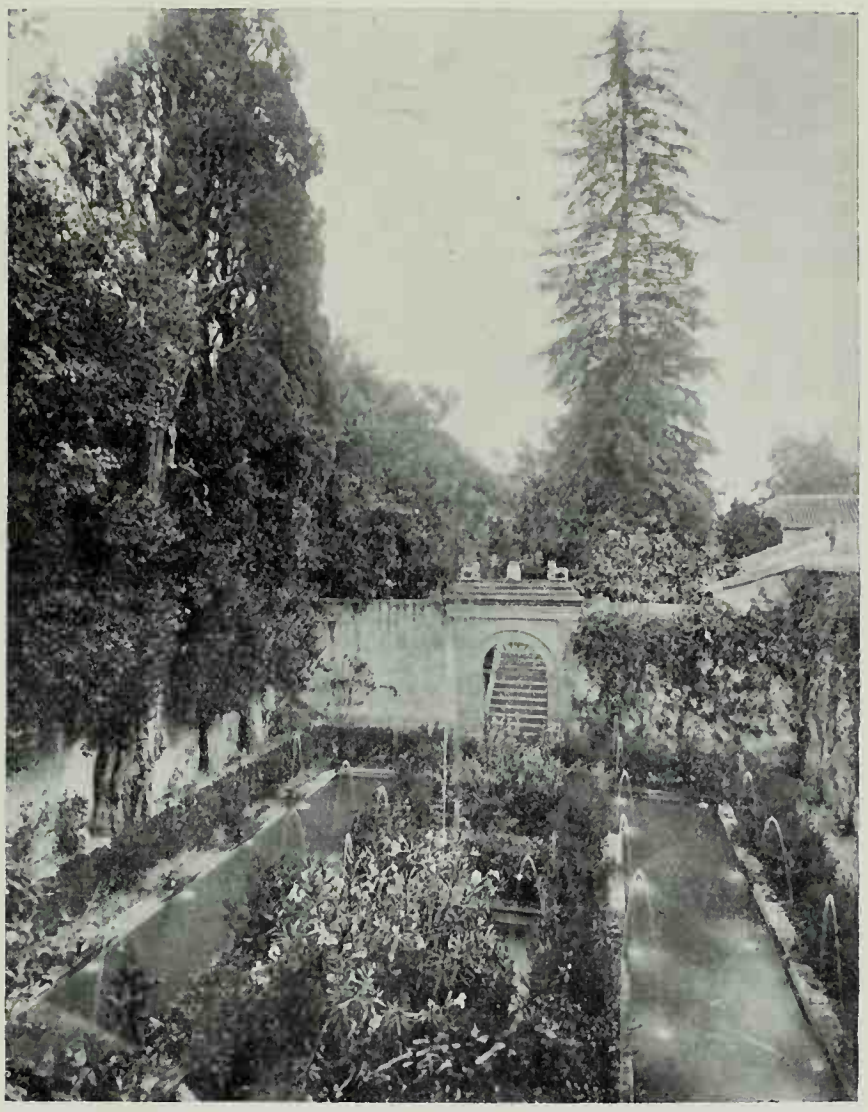


HALL OF JUSTICE AND COURT OF THE LIONS, ALHAMBRA

FOUNTAIN AND PAVILION IN THE COURT OF THE LIONS, ALHAMBRA



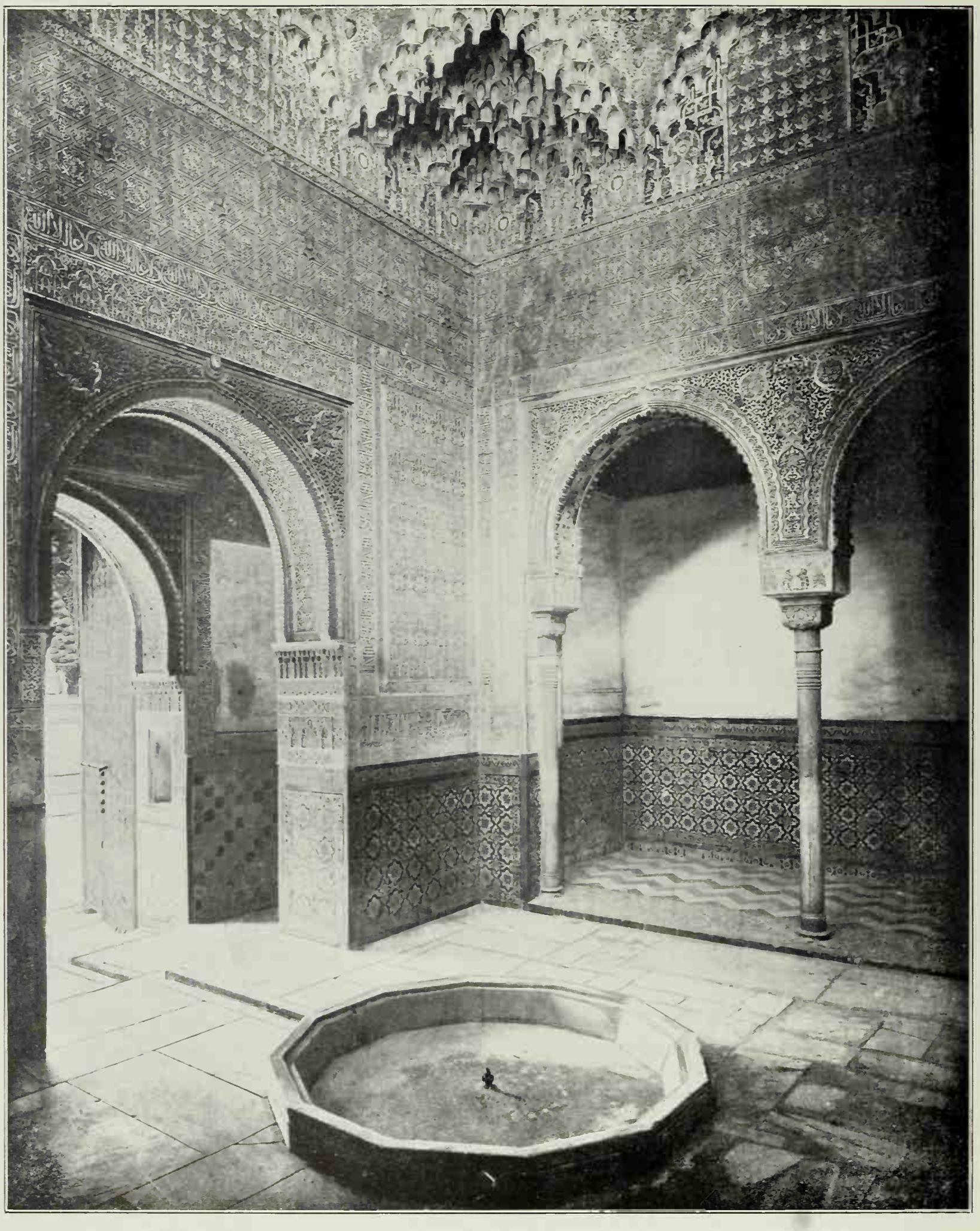
galleries, with a sort of triforium interposed, is in the best style of Moorish art. About this something must now be said. Architecturally, the palace has no merit; it is simply a triumph of the decorator's craft. All Moorish ornamentation is based on a strictly geometrical plan, and every design, however complicated, is a perfectly symmetrical arrangement of rhombs, circles, ellipses, &c. &c., at regular distances. The columns are of marble, but the materials employed are usually wood, stucco, and tiles. On the stucco, only the primary colours are used; the secondary colours are used only on the tiles or mosaics. The decoration, even as regards colour, is all according to plan. The walls are generally covered with a dado of brightly coloured and highly glazed tiles, in chequer pattern, to a certain height, above which we find zones of stucco, of a rich ivory colour, plain or stamped with an infinite variety of conventional designs. The roofs are of wood, most elaborately carved and painted. Lattice-work, so characteristic of eastern domestic architecture, is freely introduced into the scheme, and a conspicuous feature is the "eaves" projecting from above the galleries and arcades. The courts are all either surrounded or bordered on one or more sides by these galleries and were formerly paved with marble, now stripped away.



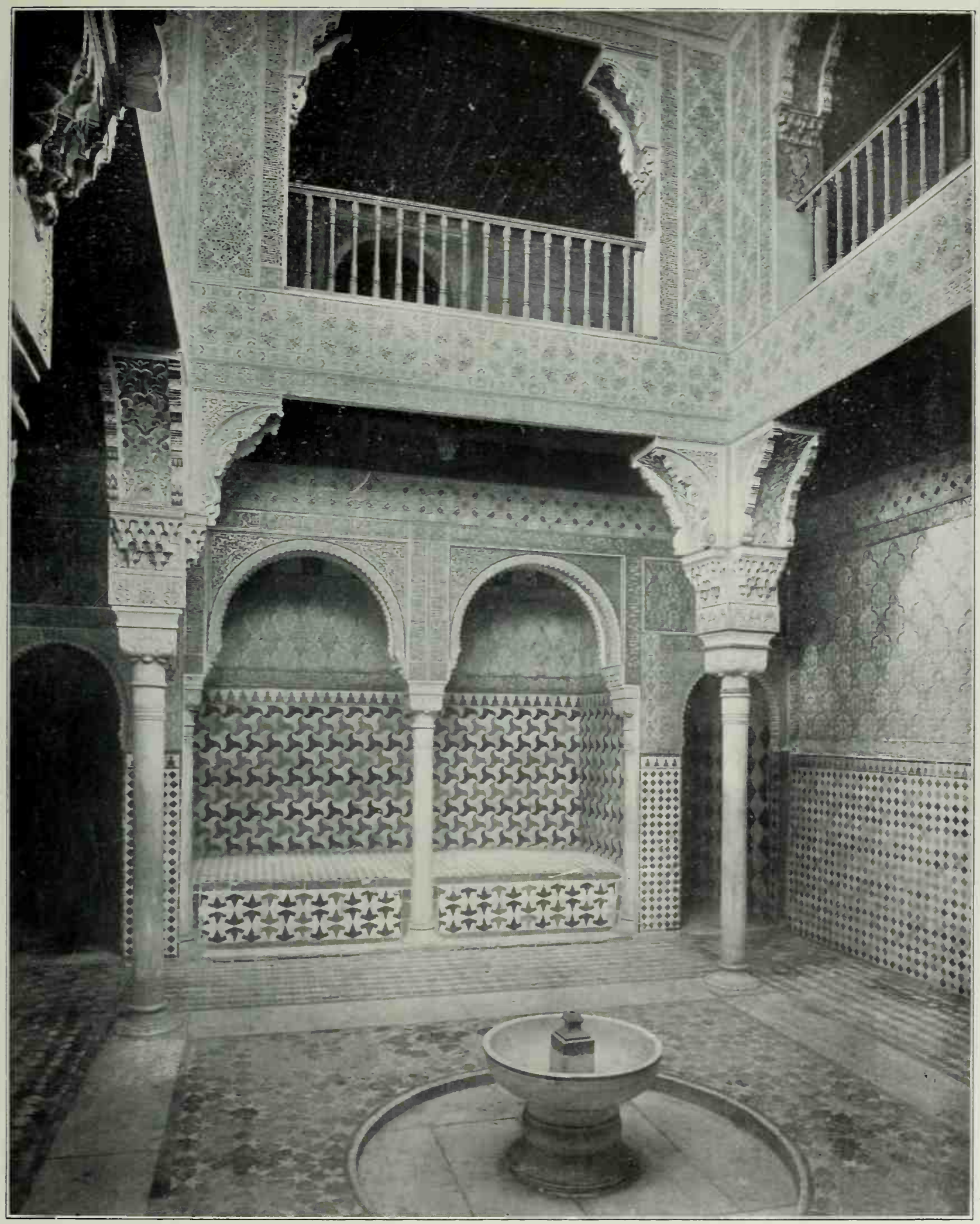
THE CYPRESS COURT, GENERALIFE

The vast Hall of Ambassadors on the north side of the Court of the Fishpond is the most brilliantly decorated of any. Here the last assembly of Boabdil's councillors was held. It was built by Yusuf I. The ceiling is a magnificent dome of larch-wood, painted with stars and geometrical designs. Here, opposite the entrance, was the sultan's throne, and in the centre formerly spouted a fountain. The decoration, in which red and black predominate, is magnificent and elaborate, and may be divided into five zones from floor to roof: (1) a dado of tiles or azulejos; (2) stucco work in eight separate horizontal bands of different patterns; (3) a row of five windows on each side; (4) a curved wooden cornice; (5) the "artesonado" roof. As everywhere in the palace, long inscriptions in Kufic characters are introduced into the decoration.

It is perhaps unnecessary to say that absolutely no furniture has been left in these gilded halls and that they probably never contained very much of it; a few rich carpets, a divan



HALL OF THE ABENCERRAGES, ALHAMBRA



THE CHAMBER OF REPOSE—BATHS OF THE ALHAMBRA



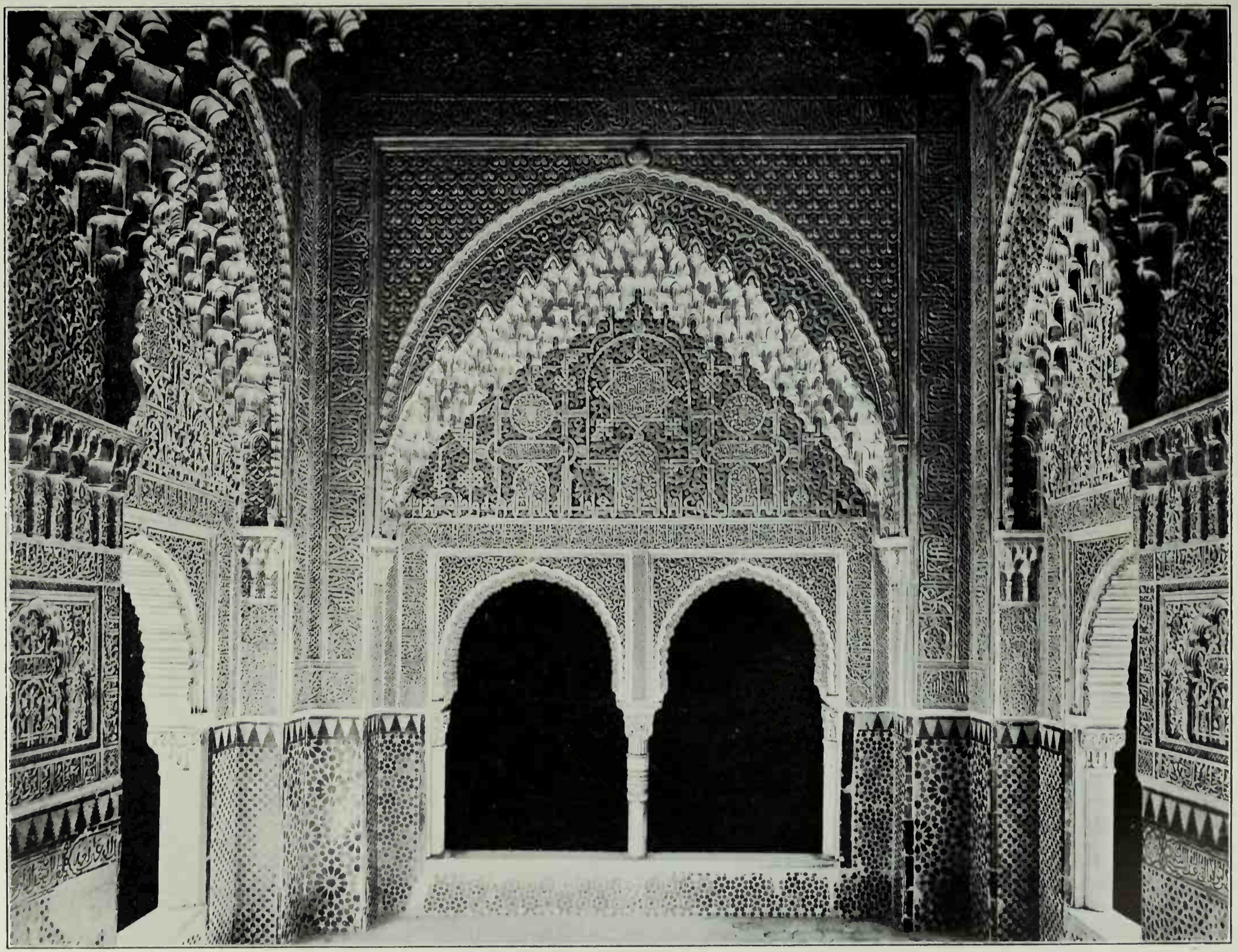
GATE OF LAS GRANADAS

in an alcove, a little table for refreshments were all the household comforts the Moors ever needed.

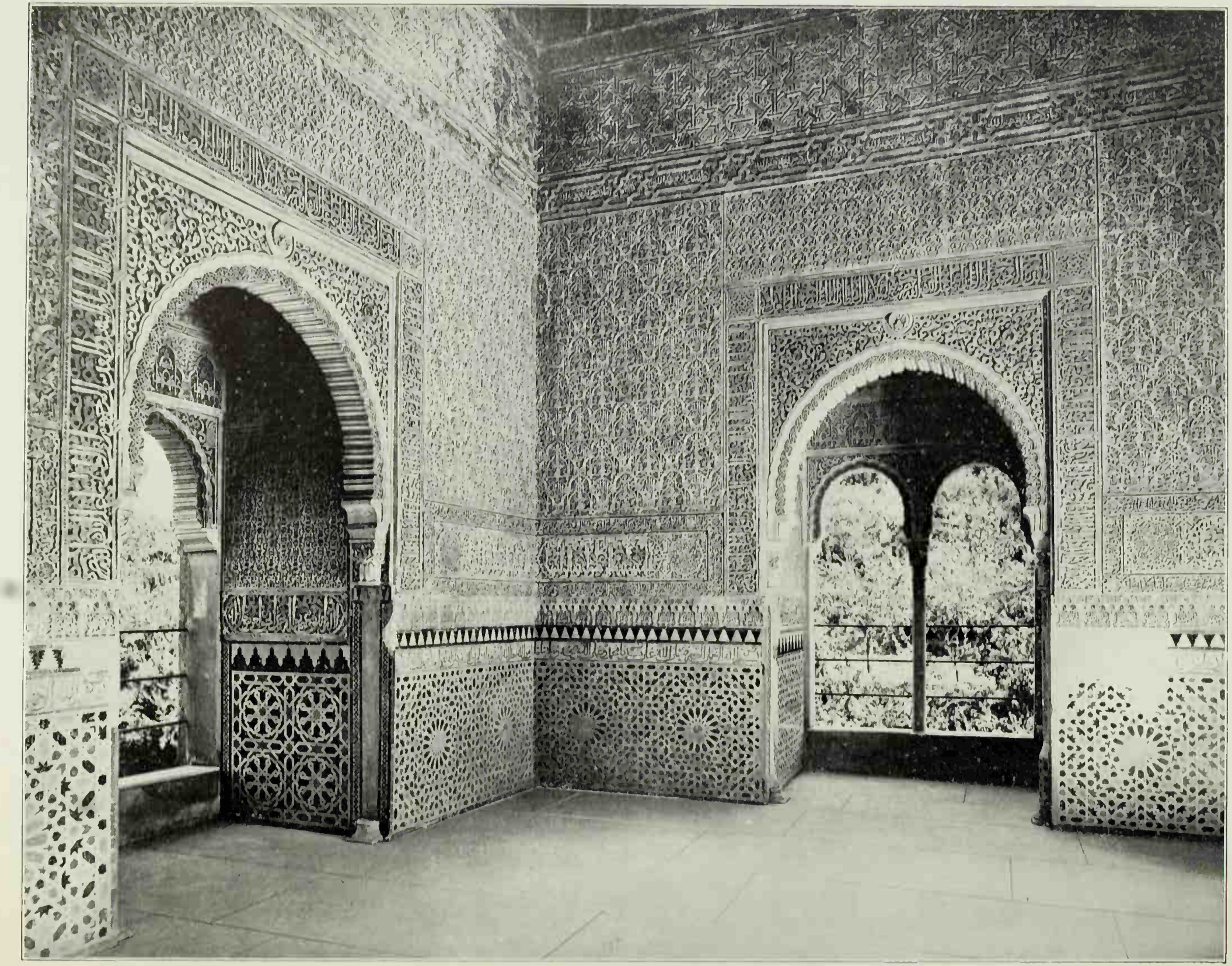
The much-vaunted Lions' Court (Patio de los Leones) occupies, with the halls opening into it, the south-east quarter of the pile. The arcade running round it is formed by one hundred and twenty-four marble columns eleven feet high, which are disposed irregularly, sometimes singly, sometimes in twos and threes, without at all impairing the harmony of the whole. The arches, which are purely ornamental, exhibit a similar variety of curve, and spring from variously designed capitals. At each end of the court is a charming little pavilion, with a "half-orange" dome or cupola, roofed with bright-hued tiles. In the centre is a fountain, the basin being supported by twelve comical beasts in stone, supposed to represent lions. Belvederes above the arcade look down upon the court, which is asserted to have been the centre of the harem or private domain of the sultan and his numerous family.

Horseshoe arches admit to the sumptuous apartments to the right and left of the court. We first enter the Abencerrages' Hall, so called from a wholly baseless legend that the chiefs of that name or tribe (Beni Serraj) were massacred here by order of Boabdil. The chief feature of the apartment is its marvellous stalactite roof of carved and painted wood—its plan like that of a star with seemingly innumerable pendants, and sixteen elegant closed windows at its angles. Although so confined and irregular in appearance, it is in reality most regular: the compass of the geometer had more to do in planning it than the imagination of the artist: but its lines are so many, and their combinations so intricate, that the scheme can only be understood after long and patient study.

Opposite this hall, on the other side of the Patio de los Leones, is a similar hall, built, like the court, by the architect Ben Sensid, and believed to have been inhabited by the sultan himself. It derives its name—Hall of the Two Sisters—from two slabs of marble let into the floor. The upper storey is gone; a *mirador*, or latticed balcony, indicates its position. This hall is the most richly and elaborately decorated part of the palace, and seems to have suffered less from restoration than other apartments. Arches



BALCONY OF "DARAXA," ALHAMBRA



INTERIOR OF THE TORRE DE LA CAUTIVA, ALHAMBRA

lead on each side to alcoves forming almost separate rooms. The windows afford a view of the interior from the floor above. The roof is of the same wonderful stalactite character as that of the opposite hall. Hardly less bewildering and admirable is the intricate lace-work of stucco covering the surface of the walls above the brilliantly coloured dado. In the corner of this superb apartment stands the famous vase or "jarron" described in Davillier's work on Spanish pottery, and fabled to have been discovered, full of gold, in a subterranean chamber of the palace. It dates from the fourteenth century, and is beautifully enamelled in white, blue, and gold.



WEST FAÇADE, PUERTA DEL VINO

The beautiful little chamber, beyond this hall, called the Mirador de Daraxa (from *Darasha*, a vestibule), is perhaps the best preserved apartment in the palace. Its tall windows, once filled with coloured glass, look down on the pretty Patio de Daraxa, and once afforded an unrestricted view of the vega and the mountains.

The stupidly named Sala de la Justicia occupies the eastern end of the Lions' Court. It is a long narrow gallery, into which open seven smaller chambers or alcoves. The hall is lighted by windows let into three cupolas over the archways. The metallic gleam of the azulejos is here seen to the best advantage. But what renders this hall the most interesting in the building is that it contains some of the extremely rare specimens of mediæval Mohammedan figure-painting. These curious pictures are executed in very vivid colours on leather prepared with plaster and nailed on the ceilings of poplar wood. One picture (oval in shape) represents ten personages, nearly all with red beards, who may, with some measure of confidence, be identified with the first ten sultans of Al Ahmar's dynasty. The two other paintings represent some sort of legend—a Moorish "Chevy Chase." The Moors, out hunting, come upon Christian knights whom they vanquish. A damsel, rescued by a Christian knight from a wild man of the woods, is in turn carried off by a gallant Moor, who slays her rescuer. So all ends happily.

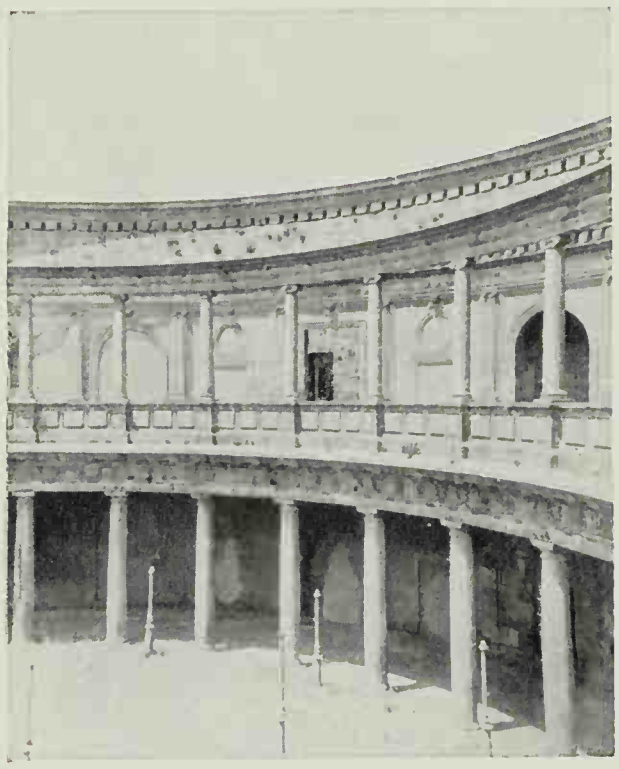
The best critics maintain that these paintings were executed in the fourteenth century by order of the Muslim sovereigns, who evidently did not interpret the condemnation of the pictorial arts by the Prophet as absolute; the artist himself was probably an Italian,



TOCADOR DE LA REINA AND DISTANT VIEW OF THE GENERALIFE, ALHAMBRA



ACEQUIA COURT, GENERALIFE



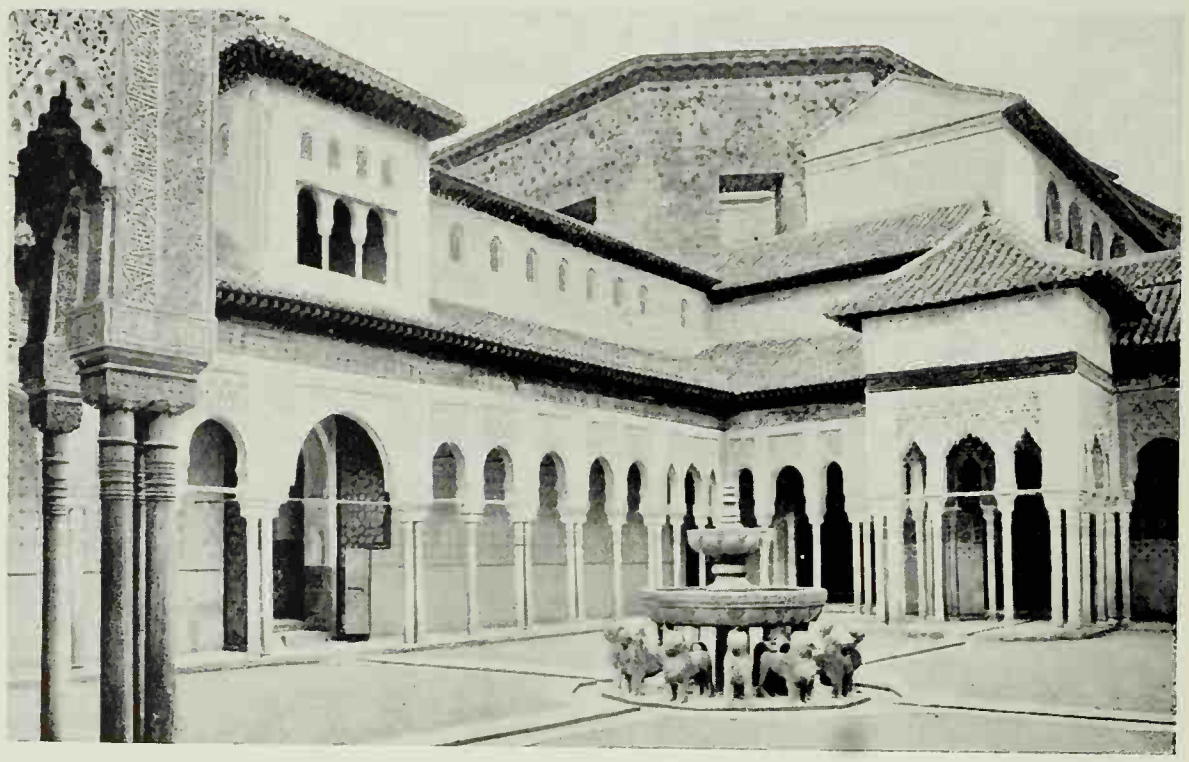
ROMAN COURT, PALACE OF CHARLES V.

seeing the remarkable resemblance between these works and the frescoes in the Campo Santo of Pisa. These extraordinary paintings are fast fading away, and should long ago have been taken down and put under glass.

In this hall Mass was celebrated in presence of the conquering sovereigns upon their entry into the palace in 1492. The tower at the south-eastern corner seems to have been the Rauda, or mausoleum, of the sultans, and some of their obituary tablets may be seen here.

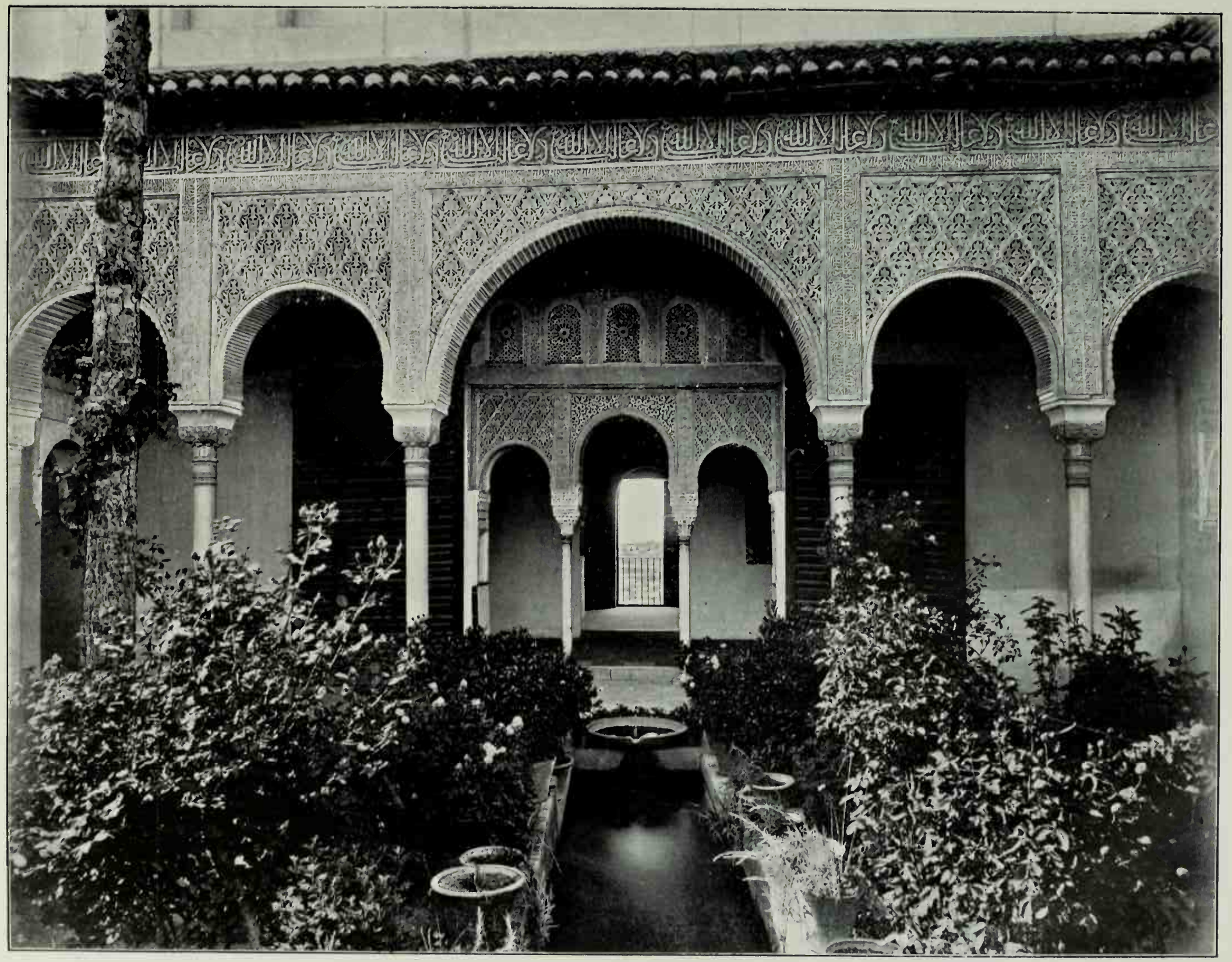
Underneath the Sala de las Dos Hermanas, and communicating with the Mexuar quarter by a tunnel which runs beneath the Ambassadors' Hall, are the Baths. The chamber of repose (Sala de las Camas) was skilfully restored by Contreras, and is among the most brilliantly ornamented rooms in the Alhambra. A gallery runs round the apartment, whence the songs of the *odalisques* were wafted down to the sultan on his divan. The room is lighted from above. Adjoining are smaller chambers with white marble basins, two of which are absurdly named the Infantas' Baths.

From the Baths, behind the principal divan, we may pass into the charming Patio de Daraxa, beautifully planted with flowering shrubs and trees. It separates the Moorish portion of the palace from the *annexe* constructed by Charles V. This includes the Tocador, or Queen's Dressing-room, the apartment occupied by Washington Irving during his stay at the Alhambra. It is a dainty "ladye's chamber" surrounded by a miniature gallery, and adorned with paintings illustrating the legend of Phæton. These works of art were produced by Giulio da Aquila and Sandro Mainere, pupils of Raphael. Through a perforated slab let into the floor perfumes could be diffused through the gallery. The sense of sight is amply gratified by the entrancing prospect obtainable from the windows.

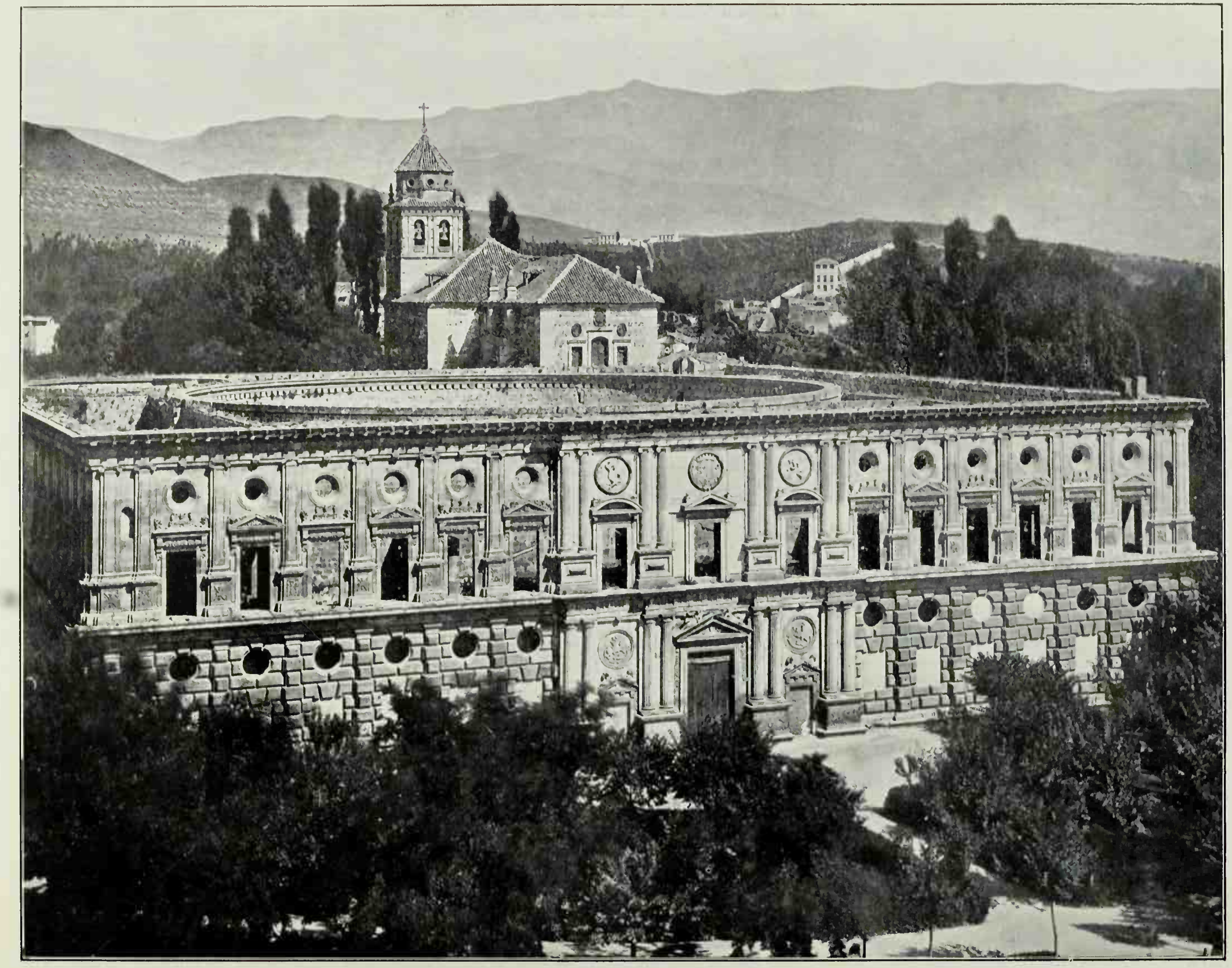


THE COURT OF THE LIONS

The only remaining court of the palace is the



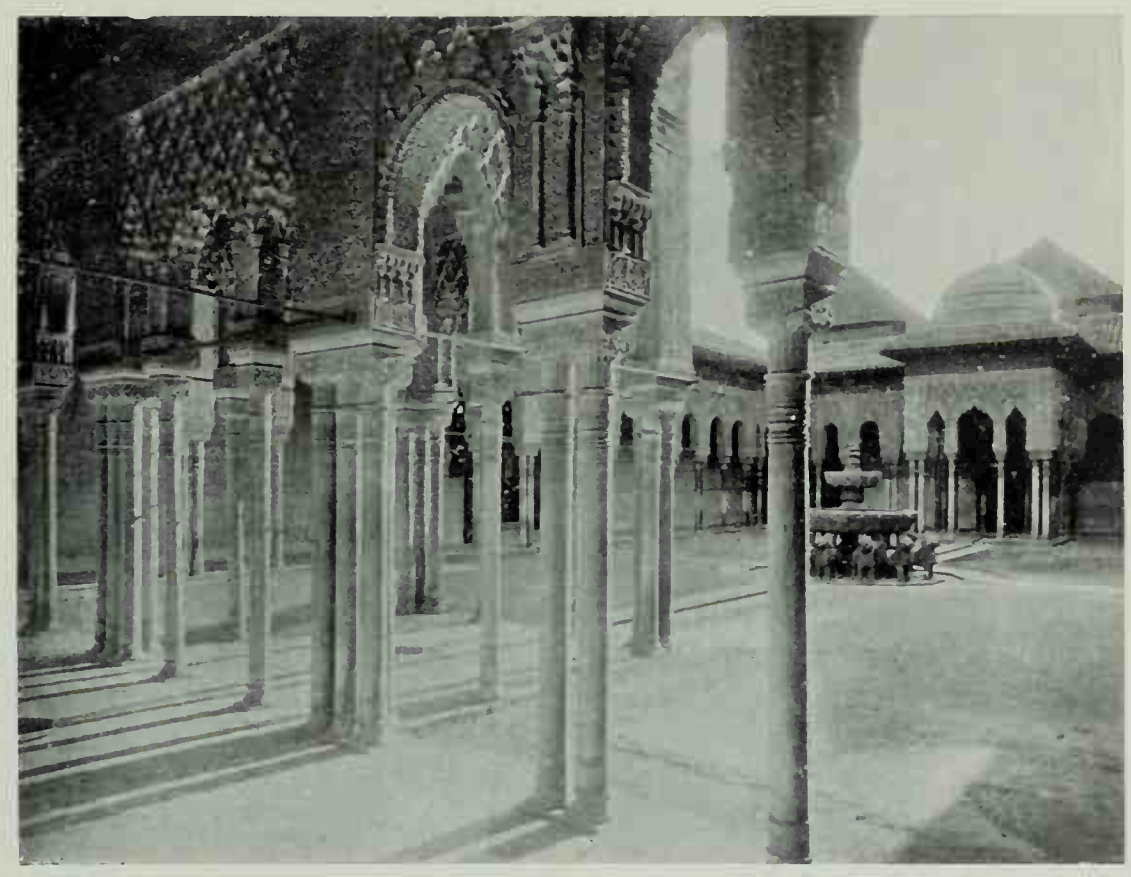
GALLERY IN THE ACEQUIA COURT, GENERALIFE



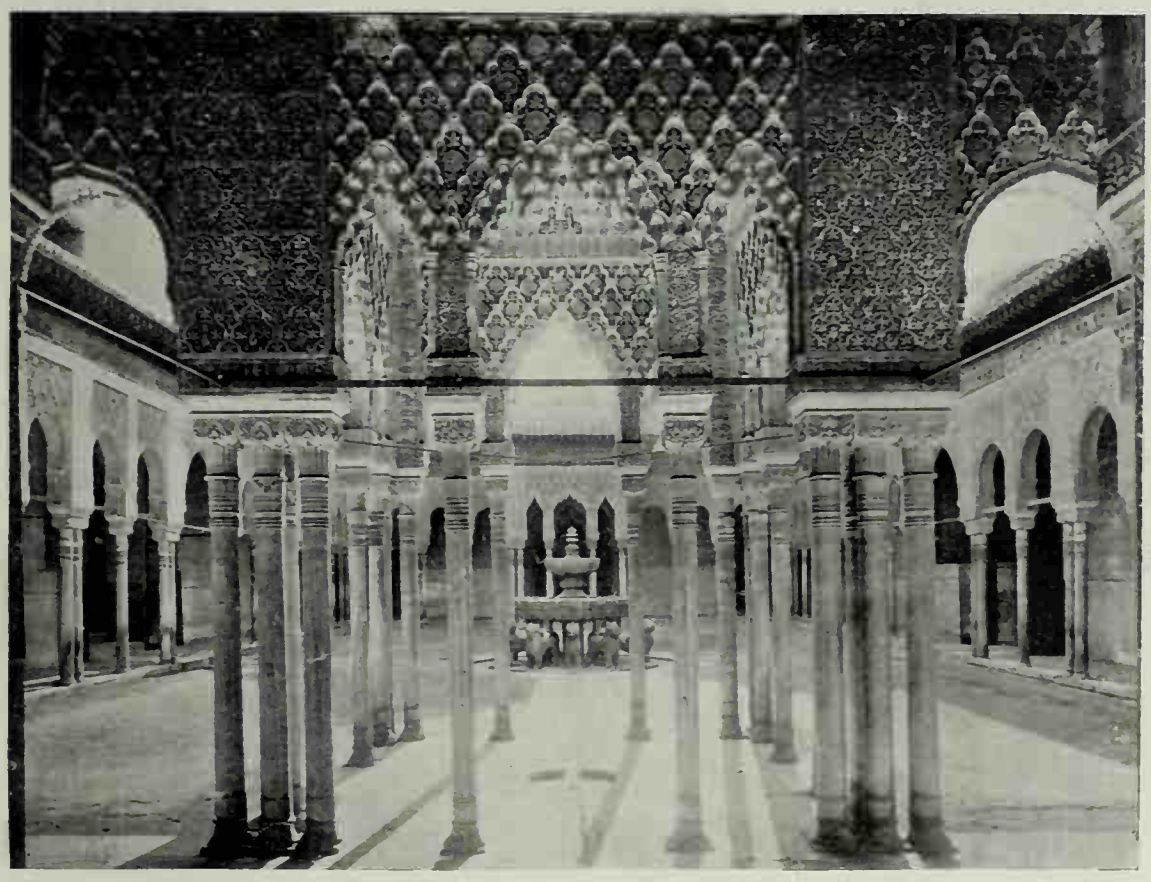
PALACE OF CHARLES THE FIFTH, ALHAMBRA

uninteresting "patio de la Reja," also among the Flemish Cæsar's additions.

We will now turn our attention to the towers and other Moorish buildings outside the palace but within the *enceinte* of the Alhambra. Among the houses shutting in the palace on the east side is a charming little Moorish oratory, or "mihrab," approached through a private garden. At the time of the reconquest it was allotted, with the adjoining mansion, to one Anastasio de Bracamonte, the squire of the Count of Tendilla. The roof is very fine, but the decoration has been unskilfully restored, and the colours are altogether too glaring. The easterly niche, essential to Muslim devotion, can still be distinguished. In a side room may be seen two stone lions—of the same breed as those in the palace—brought here in 1843 on the demolition of a hospital founded by Mohammed V. in 1376. The site of the principal mosque of the Alhambra, pulled down in 1576, is covered by the uninteresting sixteenth-century parish church of Santa Maria. An inscription preserved within it affords us some reason to suppose that a temple stood here in Visigothic ages.

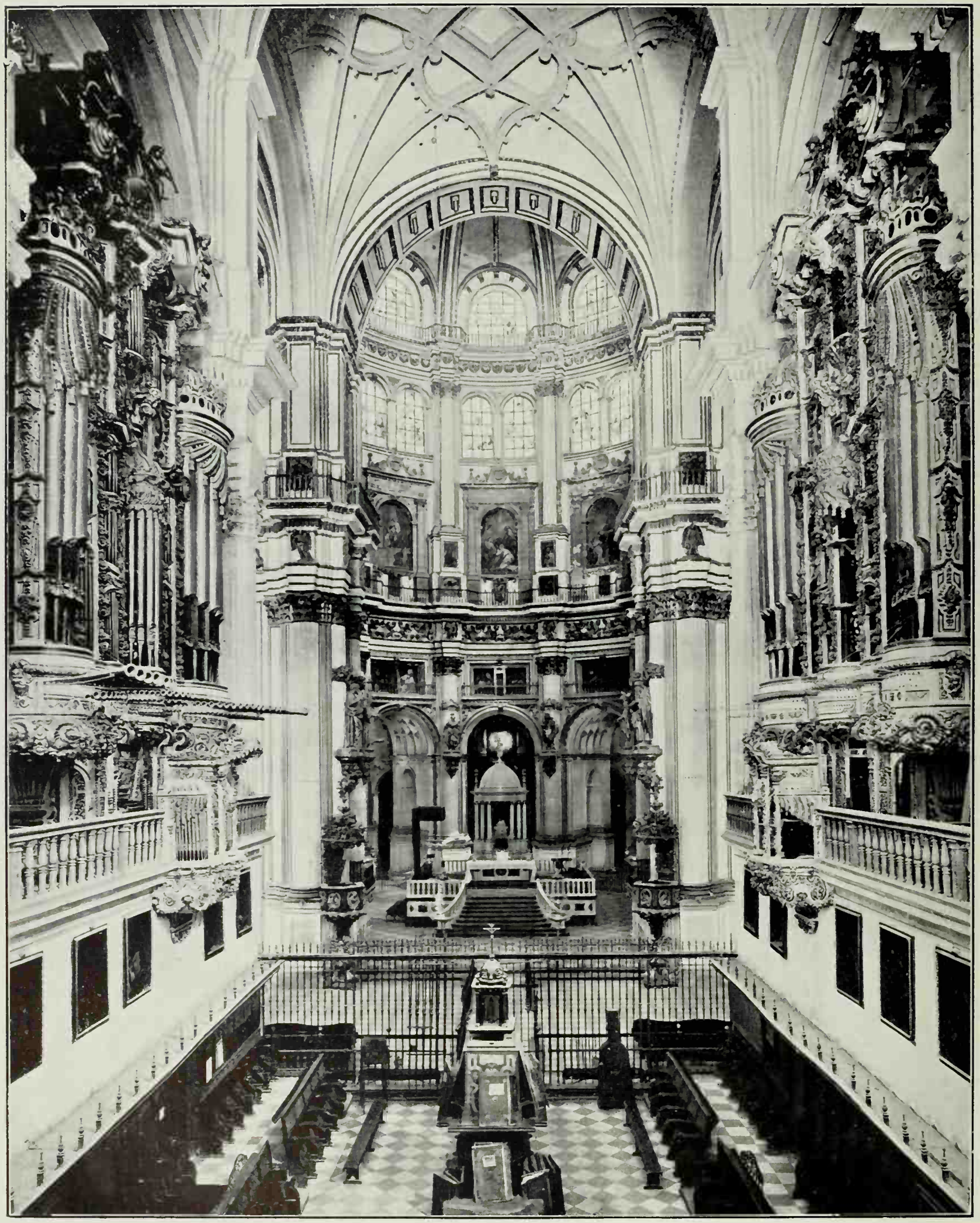


THE COURT OF THE LIONS FROM THE POMIENTE CORNER



THE COURT OF THE LIONS FROM THE TEMPLETE POMIENTE

Many of the eighteen towers flanking the walls contain beautifully decorated



HIGH ALTAR, GRANADA CATHEDRAL



THE SACRISTY, CARTUJA, GRANADA



AVENUES AND HOTELS OF THE ALHAMBRA

chambers. The interior of the Torre de la Cautiva is occupied by a square room more tastefully decorated than any in the palace itself. Rose-coloured tiles with a fine metallic lustre communicate a rich rosy glow to the whole apartment. The interior of the Torre de las Infantas is a small but perfect model of an Oriental dwelling-house. Through the usual zigzag vestibule we reach a hall with a fountain in the centre and alcoves in three of the sides: the upper storey is on the same plan, smaller, but less ornate. The decorative work is florid and elaborate. The view from the flat roof is about the best to be obtained from the fortress. The Torres de los Picos and de las Damas should also be visited. The Torre de los Siete Suelos is in ruins. The legends connected with the Alhambra, none of which are of any great antiquity or deep-rooted, make this the site of buried treasure, and the starting-point of the spectral pack of hounds that scours the streets of Granada.



THE ACEQUIA COURT FROM THE MAIN ENTRANCE, GENERALIFE

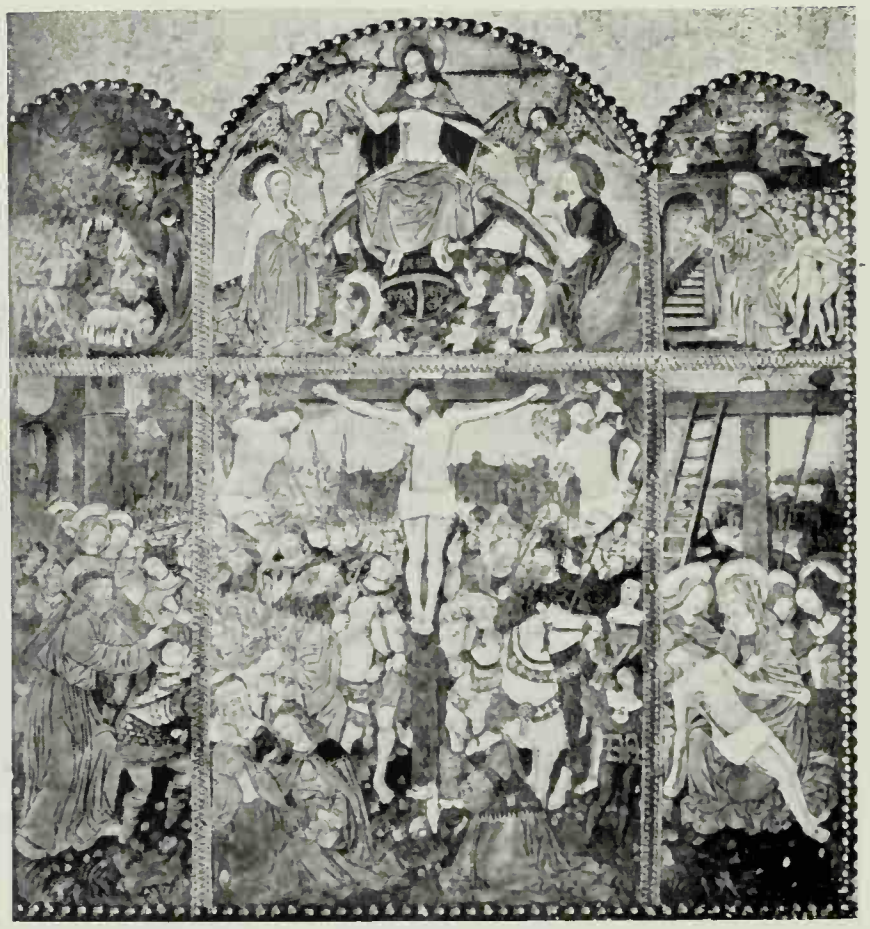
More, perhaps, than the handiwork of Moorish emir or Christian emperor, the stranger may be tempted to admire the magnifi-



TOMBS OF THE CATHOLIC SOVEREIGNS, ROYAL CHAPEL, GRANADA



SCEPTRE, CROWN, SWORD, MASS-BOOK, AND COFFER OF THE CATHOLIC SOVEREIGNS, GRANADA



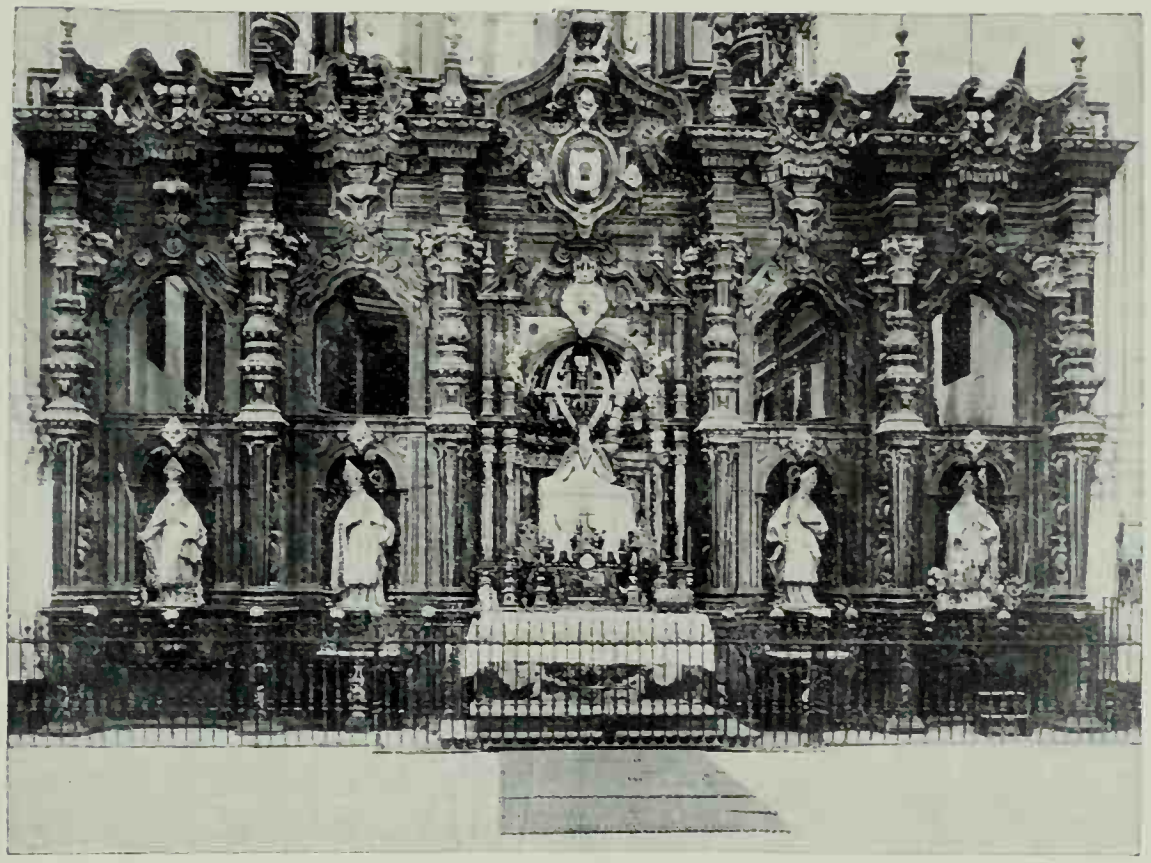
LIMOGES ENAMEL TRIPTYCH WHICH BELONGED TO THE GRAN CAPITÁN (PROVINCIAL MUSEUM, GRANADA)

cent prospects obtainable from the heights of the Alhambra. To the south-east the snow-flecked Sierra Nevada bounds the view, in other directions extends the city and the exuberant vega. The view by moonlight is especially beautiful. The white city gleams with a shimmer that the luminous sky reflects. At night Granada resumes her old Oriental aspect. The fancy strays to Syria, to towns crowning brown hillsides in Palestine. The Christian's by day, Granada at night owns the sway of the Crescent, sailing yet triumphant in the violet sky of Andalusia.

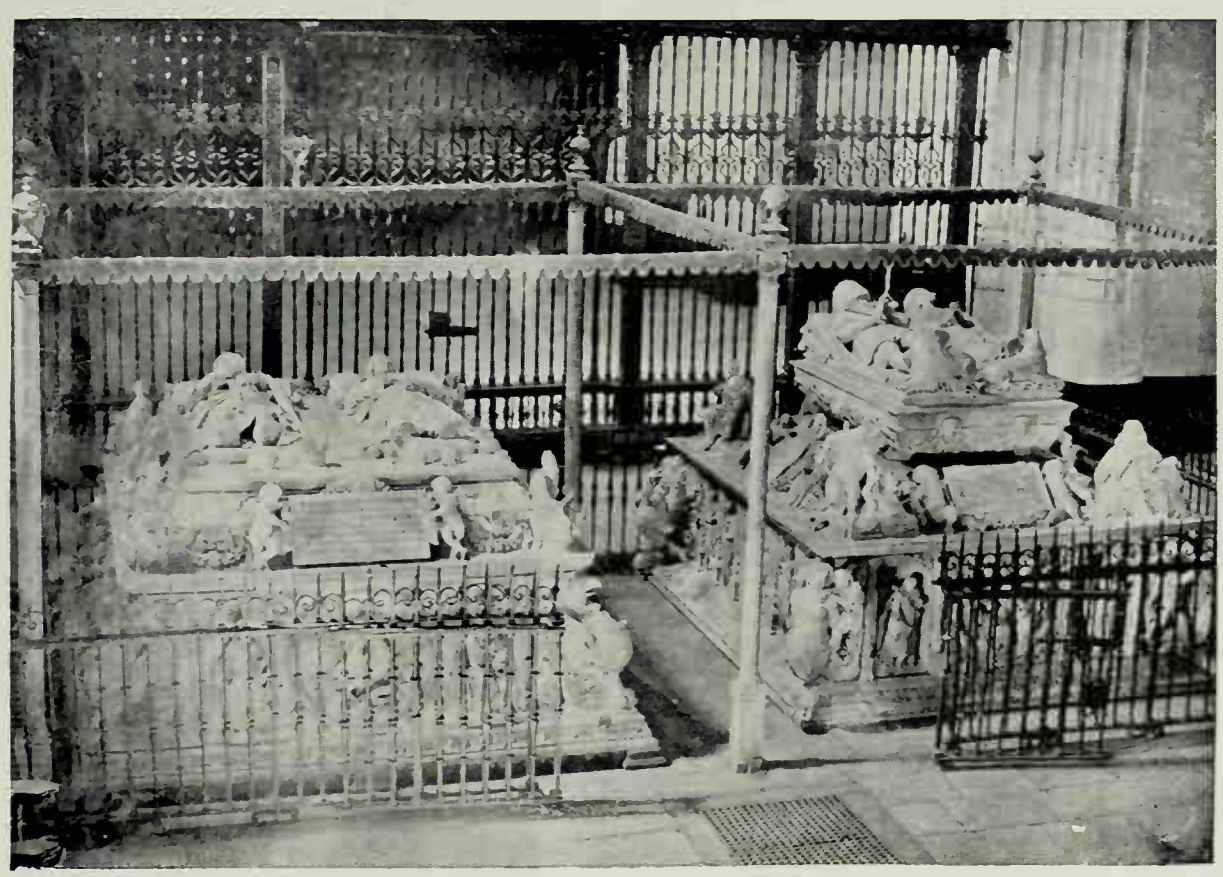
Separated from the Alhambra hill by an ivy-draped ravine is a low eminence, on which stands the pleasaunce of the Generalife—the Trianon of Granada. It was built by a Moor named Omar, from whom it was purchased by Sultan Abu-l-Walid. Thence it passed into the possession of the descendants of Ben Hud, the rival of Al Ahmar, and the ancestors of the present owner, the Marchioness of Campotejar. It is now approached by a long but delightful avenue of cypresses. The buildings are of the slightest description, consisting of a series of narrow whitewashed galleries surrounding three open courts. In a couple of small apartments is a collection of portraits of no artistic merit. One, evidently that of a fifteenth-century gentleman, is absurdly supposed to represent the famous Ben Hud, and still more absurdly has been taken by English travellers for that of Boabdil. The gardens of the Generalife are the most delicious ever planned by man. Water gushes up everywhere and moistens the roots of myrtles, orange-trees, gorgeous oleanders, cedars, and tall cypresses—these, the finest trees, perhaps, in all Spain. Beneath one of these a sultana is fabled (by latter-day writers) to have been surprised in dalliance with one of the ill-fated Abencerrages.

An enchanting view is obtained from the ugly Belvedere, of the Alhambra, the vega, the city, and the mountains. The spot is one which the traveller leaves with the utmost reluctance and the pleasantest recollections.

The other Moorish remains in and around Granada scarcely deserve mention—except the massive gate-towers of Elvira and Monaita, admitting on the north-west side to the ancient Albaicin quarter. This part of the town was the seat of the first or Zirite dynasty of Granada. Some fragments of their alcazar may be detected among the ruinous houses,



THE CHOIR OF THE CATHEDRAL, GRANADA



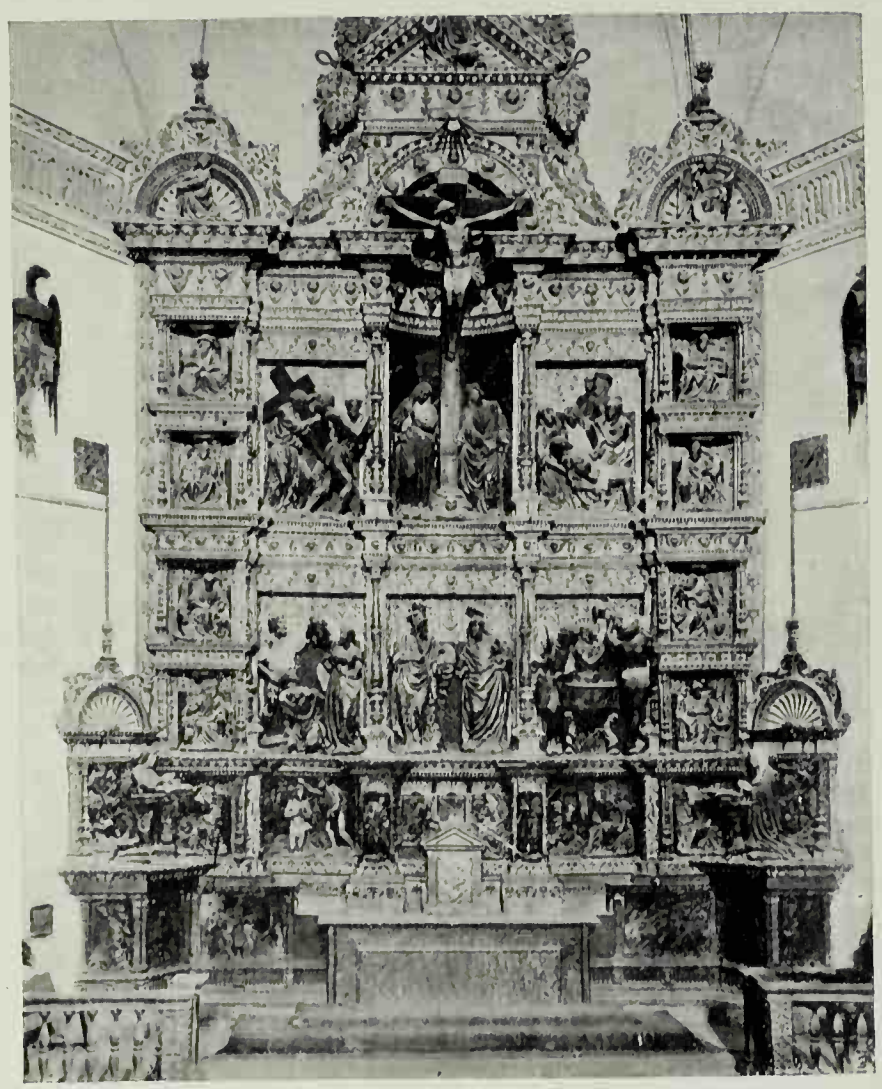
TOMBS OF FERDINAND AND ISABELLA, PHILIP I. AND JUANA, ROYAL CHAPEL, GRANADA



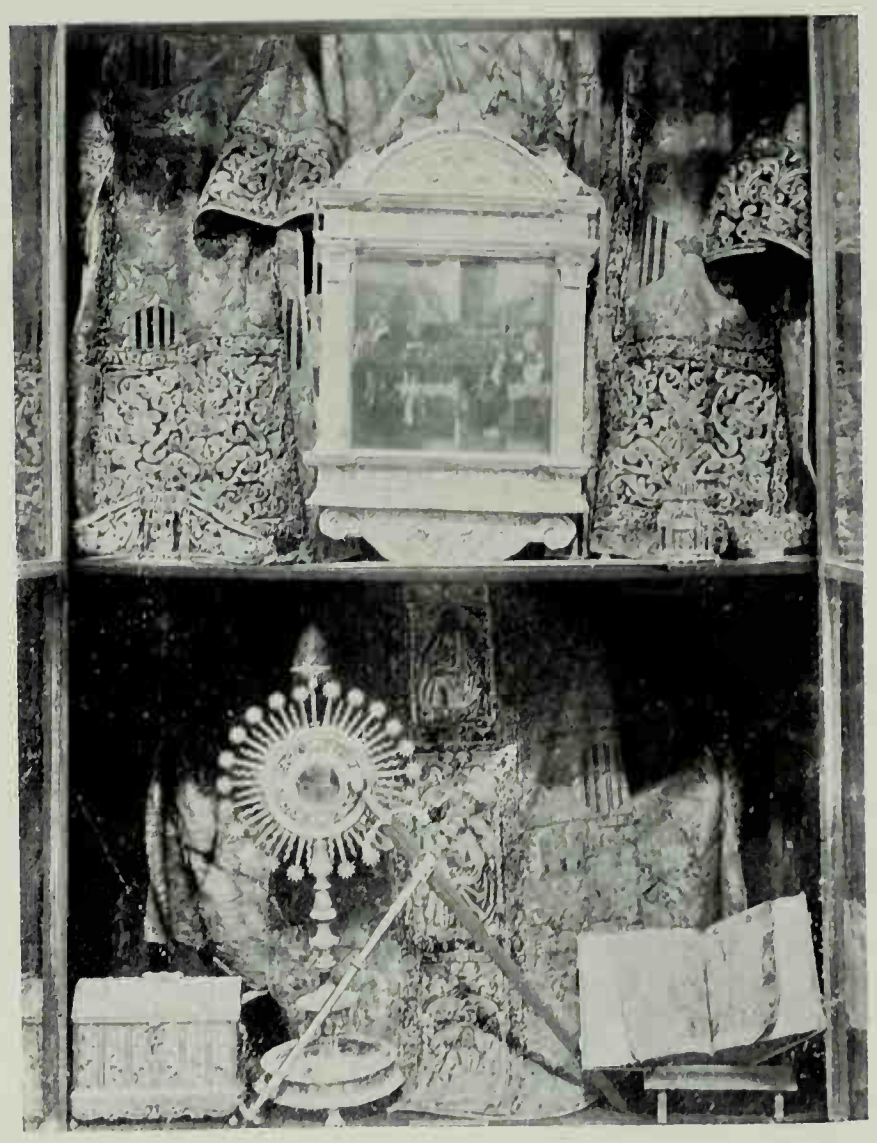
"THE VIRGIN OF THE ROSARY," BY MURILLO. THE CARTUJA

filthy alleys, and crumbling heaps of masonry and rubble with which the district is covered. This quarter is largely inhabited by gypsies, the miserable beings who are dragged out by the guides to divert the carpet-bag tourists with their antics—curiously called dances. Behind the post-office, a horseshoe arch betokens the Moorish origin of the Casa del Carbon, once the Corn Exchange. The old silk market, or Zacatin, and the Plaza de Bibarrambla, famed in song and story, have lost their ancient character. A *mihrab*, or oratory, has been discovered and restored in the buildings facing the cathedral.

This, with the two sacred edifices abutting upon it, constitutes the second most important monument of Granada. The Sagrario, or parish church, a sombre eighteenth-century pile, occupies the site of an important mosque, used as the cathedral down to the year 1561. The Chapel Royal is the most interesting memorial of the conquest of Granada. Designed by Enrique de Egas, it was completed in 1517. It is a late but pronouncedly Gothic building, with a very simple exterior: the decoration consists mainly of two highly ornate balustrades surmounting each of the two stages. The portal is flanked by the figures of heralds, and over it appears the imperial eagle and shield. The interior is bright and airy; the ceiling is simply vaulted; the decoration, confined to a frieze with a long inscription, testifying that the chapel was built at the command of the Catholic Kings, Ferdinand and Isabella, who respectively died on January 23, 1516, and November 26, 1504. Behind a magnificent grille or reja, executed in 1522 by Maestre Bartolomé of Jaen, are the two gorgeous Renaissance tombs of the founders and of their successors, Philip I. and Joanna. The former is the work of the Florentine, Domenico Fancelli. The faces of the sovereigns, who lie side by side, are portraits, full of infinite repose and dignity. The sides of the tombs are supported by figures of doctors of the Church, the Apostles, &c., and adorned with medallions. Despite the excellence of the details, the monument as a whole is grandiose rather than grand. The same remark applies to the adjoining tomb, designed at Genoa by Bartolomé Ordoñez. The faces are not portraits, and the style is extremely pagan. Finer, on the whole, are the life-like statues of the Catholic Kings in the chancel. The reliefs on painted wood behind the altar, by Philip Vigarni, are of the highest antiquarian



THE HIGH ALTAR, ROYAL CHAPEL, GRANADA



RELICS OF THE CATHOLIC SOVEREIGNS, GRANADA



THE HIGH ALTAR, CHURCH OF SAN GERONIMO

interest, and give a realistic view of the incidents attending the taking of the city and the enforced conversion of multitudes of its inhabitants that followed some years later.

In the vault below the tombs may be seen the plain coffins of Ferdinand and Isabella, Philip and Joanna, and the young Infante Miguel. Ferdinand's coffin alone has been identified.

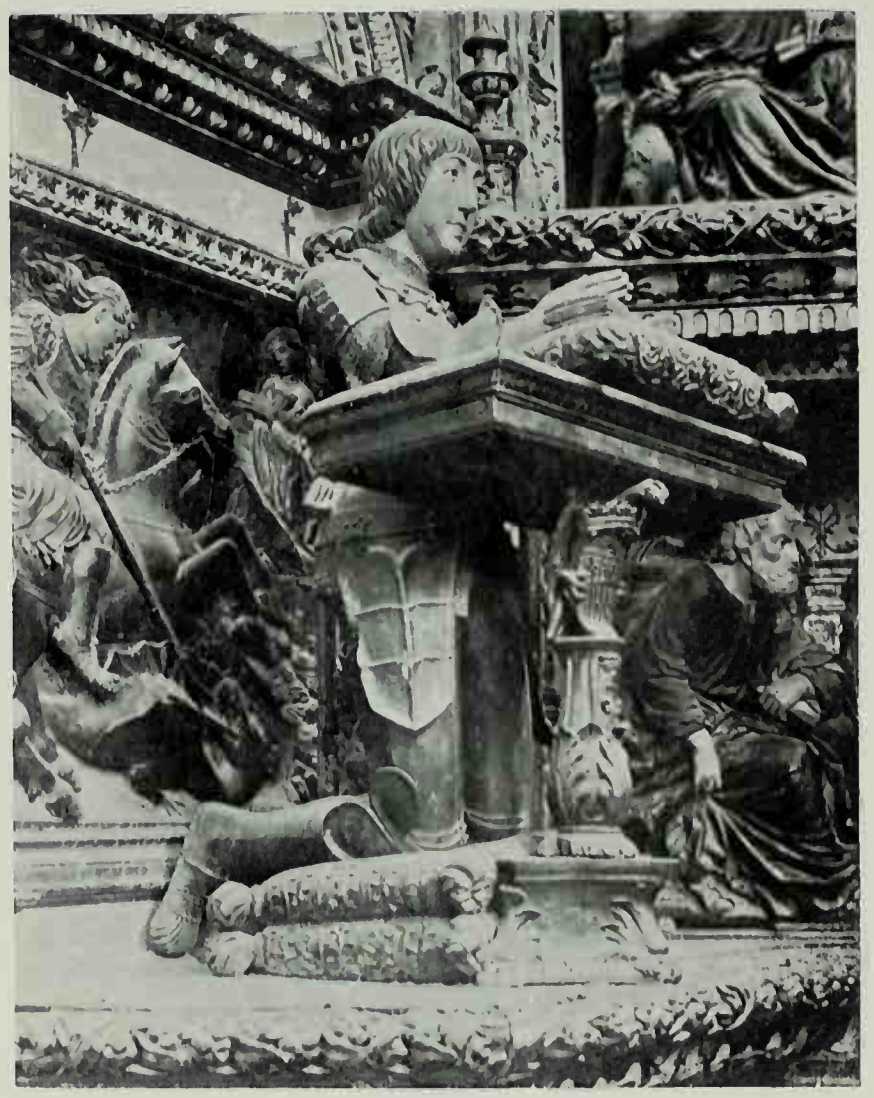
In the sacristy are preserved several mementoes of the illustrious dead—Ferdinand's sword, Isabella's missal, the standard that she embroidered, and the casket in which were placed the jewels pawned to defray the cost of Columbus's first voyage to America.

The Chapel Royal communicates with the cathedral, planned by Enrique de Egas and built by Diego de Siloe. Begun in 1523 and finished in 1703, the church is built in the Renaissance style on a purely Gothic plan. Fergusson thought it, as regards plan and certain constructional features, one of the finest churches in Europe. The west front, flanked by a massive tower, and partly designed by Alonso Cano, is not very pleasing. The south front is covered by the Sagrario and Chapel Royal, the north front is pierced by the beautiful Puerta del Perdón, a triumph of the plateresque school. The interior, though undeniably grand and impressive, fails, like most Renaissance churches, to stir the religious emotions. It has double aisles, the piers being formed each of four Corinthian pillars. From the black and white marble pavement to the Gothic cross-vaulting it is 100 feet. The dome, built on the arch so much admired by Fergusson, is 220 feet in height. The chancel, thus magnificently roofed, is insulated by an ambulatory, and lit by beautiful stained-glass windows; below these are seven admirable paintings, illustrating the life of the Virgin by the great local painter, Alonso Cano. Among his best works may be included the colossal heads of Adam and Eve, carved above the pulpits on each side of the chancel. The high altar itself is unworthy of its noble setting.

The choir, facing the altar, is in the bad Churrigueresque style. Within it are buried the artist Cano and Mariana Pineda, a heroic lady publicly garrotted by the absolutists



STATUE OF QUEEN ISABELLA THE CATHOLIC, ROYAL CHAPEL, GRANADA



STATUE OF KING FERDINAND THE CATHOLIC, ROYAL CHAPEL, GRANADA



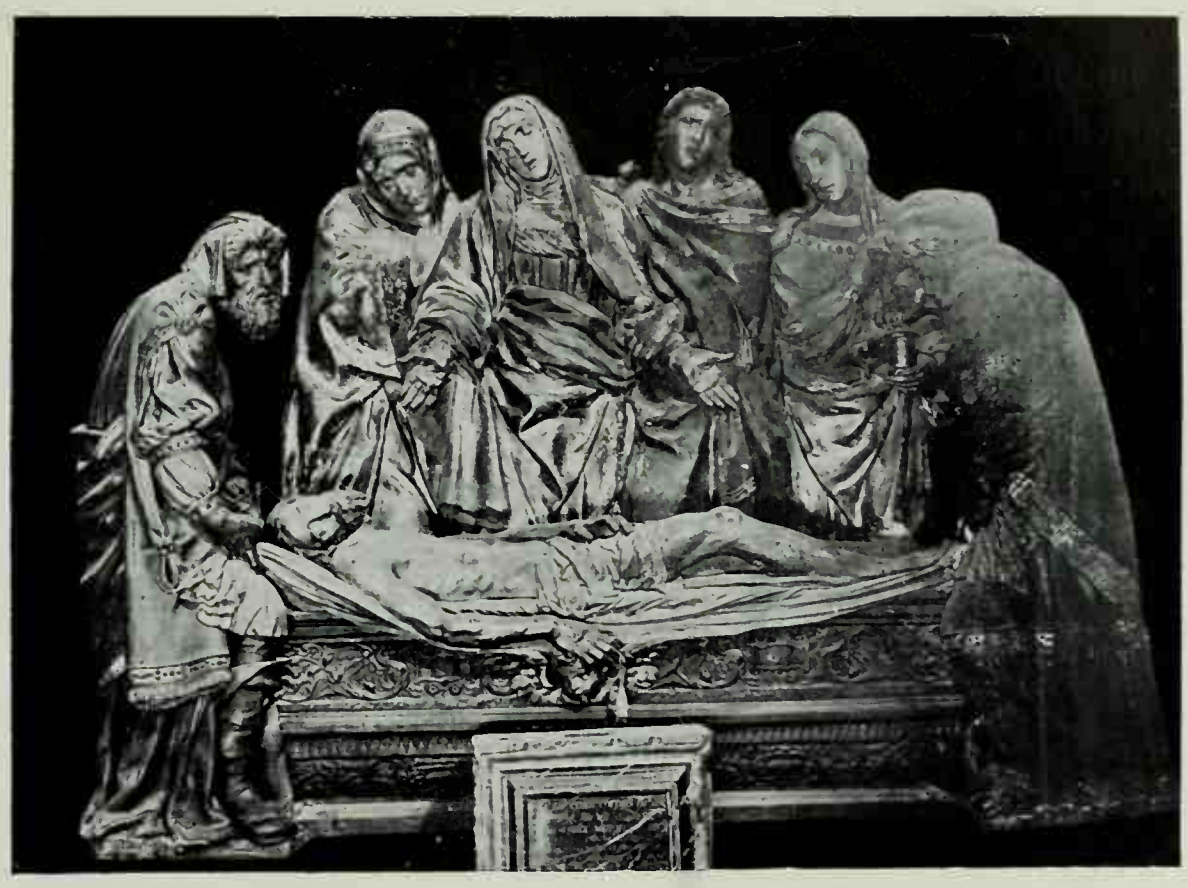
CHURCH OF SANTA ANA

in 1831. The chapels in the ambulatory and the aisles contain several good paintings by Cano, notably "The Virgen de la Soledad," "The Trinity," "St. Paul," and "The Way of the Cross." A "St. Francis" by El Greco adorns the eighteenth-century chapel of Jesus Nazareno, where we find three genuine Riberas. We pass the magnificent late Gothic entrance to the Chapel Royal, designed by Egas. The cathedral contains no tombs of particular interest.

Forming part of the Sagrario is the dark little chapel of Fernando del Pulgar, a valiant knight who, during the last campaign against Granada, rode into the city and set a lighted taper on the floor of the mosque. His descendants ever afterwards enjoyed the privilege of standing covered before the sovereign.

The other churches of Granada may be dismissed with few words. The secularised church of San Geronimo, built by Gonzalo de Cordova, the Great Captain, contains a very fine wooden retablo, the work of several sixteenth-century artists. The high altar is one of Siloe's finest works, and realises his lofty ideal of effecting a truly Spanish renaissance, an idea which bore otherwise little fruit. "The elements adopted by the master were pilasters, arcades, and columns in the classic styles; ogival vaults and Grecian and Roman ornament, with a certain suggestion of the Oriental."

Passing the church of San Ildefonso, where Cano was baptized, and the ugly church of San Juan de Dios, commemorating a really saintly man, we take the road to the Cartuja. This old monastery is remarkable for a church, certainly one of the most extraordinary buildings in Spain. Here the Churrigueresque artists compel your admiration by the exaggeration of the defects of their school. The splendour is breathlessly dazzling, the elaboration of the decoration marvellous. Ebony, cedar-wood, mother-of-pearl, ivory—in short, the most precious materials have been lavishly employed. The presses in the sacristy are undoubtedly the finest works of their kind ever executed. Magnificence is carried to its most extravagant point in the sanctuary behind the high altar, where various coloured marbles are combined with startling effect. Some of the slabs are richly veined with agates, and the hand of Nature has traced some curious semblances of human and



SEPULCHRE BY ALONSO CANO IN SAN GERONIMO, GRANADA



EXTERIOR OF THE CARTUJA MONASTERY, GRANADA

animal forms. The Cartuja, like San Geronimo, was rifled of its treasures by the French under Sebastiani.

Two secular buildings remain to be noticed. Overlooking the picturesque Carrera de Genil is a house with a balcony, over which are boldly inscribed the words, "Esperandola del cielo" ("Looking for it from heaven"). The story goes that Hernando de Zafra, secretary to the Catholic Kings, suspected his daughter of an intrigue. One day, on entering her room, he saw her lover escaping by the window, assisted by her page; he there and then threw the boy out of the window, telling him, in answer to his appeal for mercy, to look for it in heaven. The story has been invented to explain the device. De Zafra had no daughter.

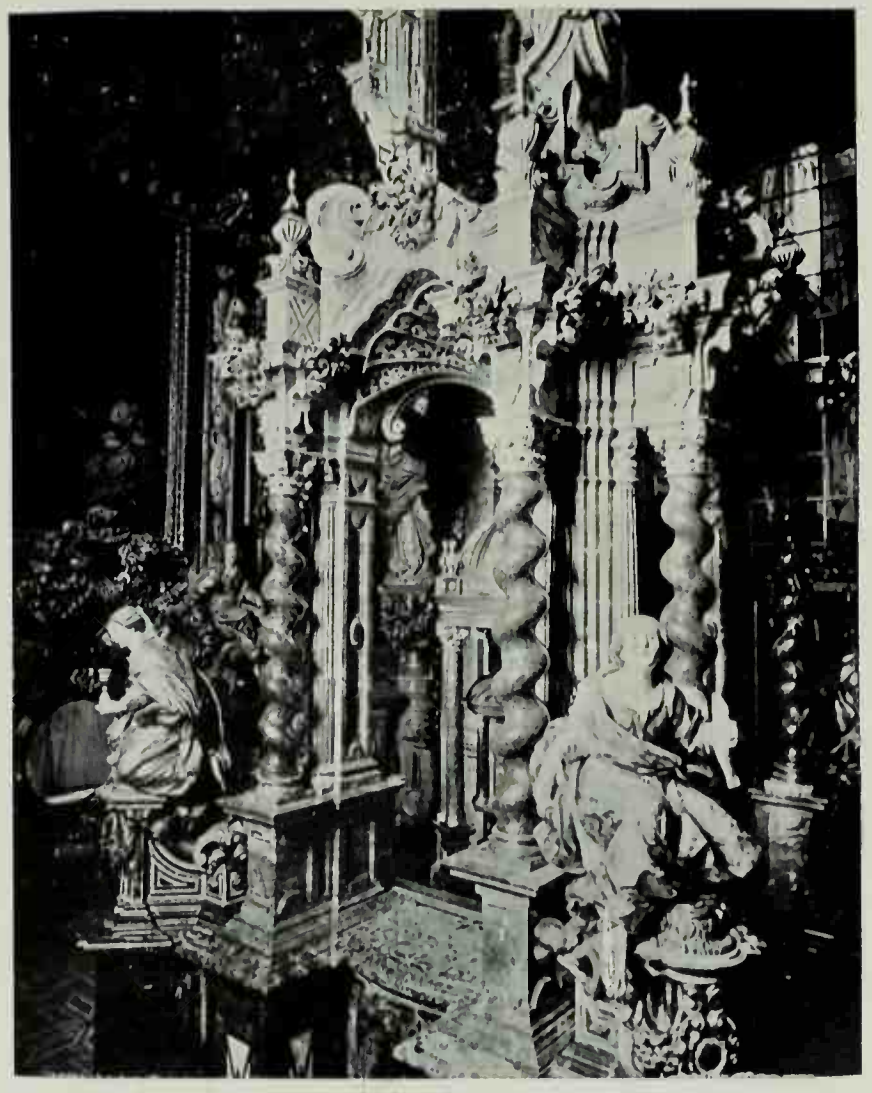
In another part of the town is the Casa de los Tiros, the property, like the Generalife, of the Marchioness of Campotejar. Though the house was built in the sixteenth century, the interior betrays Moorish influence. An Arabic sword, with a richly jewelled hilt and scabbard, is described as the sword of Boabdil.



"ST. BRUNO," BY ALONSO CANO. LA CARTUJA, GRANADA



INTERIOR OF THE CHURCH, CARTUJA, GRANADA



SANTO SANTORUM, CARTUJA, GRANADA

GIBRALTAR

GIBRALTAR, the only spot on the continent of Europe over which the British flag flies, has always loomed large in the story of the Mediterranean. It occupies the most commanding position on earth—at the meeting point of the Mediterranean and Atlantic, the two seas round which all the civilised nations cluster and whose shores have been the great stage of the world's history. The sight of the Pillars of Hercules, especially from a distance, when the habitations of man are invisible, never fails to awe and to impress. And the least patriotic of Britons can hardly fail to be stirred by the sight of his flag floating over this noble gateway to the middle sea.

To the ancients this great rock and that of Ceuta opposite seemed the limits of the world. To penetrate beyond was to tempt fate. Yet this the Phœnicians, inspired by no nobler motive



VIEW OF THE TOWN OF GIBRALTAR

than lust of gold, ventured, even as they did not hesitate to sail round Africa. The rock, of course, had no value as a fortress in Roman days, and it is hard to understand why Tarik ben Zeyad should have selected this point for his landing in 711, as Gayangos alleges that he did. He is said to have built the picturesque tower, or Moorish castle, which stands on the north-west declivity of the rock, and which is scarred and furrowed all over by bullet-marks.



GIBRALTAR

In the Middle Ages the position was a bone of contention between Castilians, Grenadines, and Barbary Moors, frequently changing its owners. One of the sultans of Granada (Mohammed IV.) met his death here. He relieved the Moroccan garrison when they were closely beleaguered by the Castilians, and met with an ill return. He jestingly taunted his



THE FORTIFICATIONS, GIBRALTAR

allies with their inability to defend the fortress, and a day or two later, having sent his army home and meditating a visit to Morocco, he made an excursion to the summit of the rock. He was accompanied by some of the officers whom he had stung by his reproaches. In one of his unguarded moments they threw themselves upon him, pierced him with their poniards, and flung his body from the rock. The corpse was afterwards taken

to Granada, but no attempt seems to have been made to identify or to punish the assassins.

This is the only foul blot on the escutcheon of Gibraltar, whose history is one of glorious feats of arms, of dogged heroism in its defenders, and dauntless gallantry on the part of its assailants. Much honour has been won on this gaunt grey rock. The memory of its audacious capture by Sir George Rooke in 1704, and of the sieges of 1727 and 1779, will live for ever in the minds of Englishmen and of all men so long as valour and arms are held in reverence.

The rock of Gibraltar is only 1430 feet high; but, rising as it does abruptly from the sea, it looks, of course, much higher than many of the Alps and Pyrenees of twice or thrice its elevation. It looks most awesome and majestic, perhaps, from the east, where no sign of life is visible. On the west side, however, you have the brave and beautiful panorama that includes the whole of Algeciras, the green isle which gave its name to the Spanish town, the hills of Spain, and the fortress of Ceuta on the African shore. Along the west side or ledge of rock nestles the town of Gibraltar, very English in character, as well it may be, considering that this place has been two hundred and four years in our possession. The town consists practically of one long street—Waterport Street and Irish Town—which, it need hardly be said, are devoid of any monumental features. The gardens extending to Europa Point are the only spots of scenic interest in this tiny colony. The fortifications have an interest of their own, and a still greater interest for inquiring foreigners, who are not allowed to visit them. The whole rock is believed to be honeycombed with galleries, and in time of war many an innocent-looking cranny and crevice in the grey wall, seemingly only the home of the scorpion or the swallow, would belch forth lightning-flashes of destruction. Gibraltar will fall only by treachery or famine.

The town is in many respects unique. It is a curious sensation to walk, two or three times a day if you like, into a foreign country, altogether different in language, customs, and aspect, as you may do across the waste tract called the neutral ground; to live in one country and go daily to your office in another, as many merchants of Gibraltar do; to be shut in your town at gun-fire, and to know that the keys lie all night beneath the governor's pillow: to buy your meat from Barbary Moors, your vegetables from "Old Christian" Spaniards, your frames and trinkets from Parsees and Syrian Jews, your stamps and postcards from the typical English post-office "Miss." But these novel sensations soon lose their pleasurable character, and "Gib" is no great favourite with those whom business chains to its barren sides. Tangier, Ronda, Malaga, are resorted to as variations from the inevitably monotonous life of so small a colony. Algeciras opposite, the port of entry into Spain, has little to offer to interest the traveller. It has also figured largely in history, and its famous siege is mentioned by Chaucer. It is a well-built, almost modern town, containing no buildings of interest, except the town hall, wherein was concluded that most inconclusive of treaties, the Convention of Algeciras in 1906.

TARIFA

THE southernmost town of Europe is within a few hours' walk of Algeciras. It occupies a low spit of land projecting southwards into the strait. Walled and battlemented, it presents, especially towards nightfall to those passing through the strait, an aspect of singular romance and sternness. It seems what it is, an outpost of armed Europe against the infidel. The interior of the town does not belie the picturesqueness of the exterior. The streets are to-day much as they were in the Middle Ages, when Castilians and Moors were for ever contending for possession of the place. The castle still stands, whence Guzman el Bueno looked down on the murder of his son on a spot now marked by the tower named after him. The window from which the hero threw the knife with which the deed was done is blocked up, but designated by a framework of tiles. The town was the scene of another achievement in 1812, when a small force of English under Campbell and Gough repulsed a greatly superior force under Victor. Tarifa, it seems, does not derive its name from the one-eyed Tarik, but from a less famous Berber named Tarif—the patron saint, I presume, of protectionists. In addition to the castle, the town contains an imposing edifice in the church of San Mateo, with very curious gargoyles. The place is to-day defended by powerful batteries, and is a relatively strong fortress. Ford calls attention to the quaint names of the streets, such as Calle Vergonzonas, Plaza de los Afligidos, &c. (Compare the rue des Chats Bossus at Lille. Land of Green Ginger at Hull, &c.)

BULL-FIGHTING

THE origin and antiquity of bull-fighting in Spain is a subject that has engaged the minds of many writers, and led to much research and interminable discussion. It is most probable that those who incline to the opinion that this pastime was instituted by the Romans are in the right, though there is undoubted evidence that the Moors, if they did not introduce the *corrida*, or *lidiar*, adopted it, and carried bull-fighting to perfection. The sport, however, seems to accord more with the character of the Roman than the Moorish conquerors of Spain, for the Romans possessed a passion for scenes of combat in the arena between gladiators and fierce animals, whereas there is no such strong testimony to show that the Moors took an equal delight in these feats of the circus.

The *taurilia* of the Romans resembled the fights with bulls that may be witnessed to-day in every large town of Spain. Whatever may have been the origin of these contests, it is certain that, since the days of the Moors, the bull-fight has endured as the chief recreation of all classes of the population. There is in no other country any sport that can be compared with it in importance and in the sway of its fascination upon the public. The passion for horse-racing in England is not general, and the diversion owes its popularity in a large degree to the chances of gambling which it offers. Eliminate betting from the turf, and you will find that those who "follow racing" simply from an enthusiasm for rearing and running horses, and those who enjoy the amusement from the mere pleasure of watching competitions in speed between horses form an almost insignificant minority. In this country where horse-racing is regarded as a national pastime, the proportion of the populace that takes any interest in the breeding of the horses, the technique of riding, and racing *per se* is greatly restricted. But this is not the case with bull-fighting in Spain. Here every one from the noble to the mule-driver is learned in all the rules of the game, keenly critical of the exploits of the performers in the ring, and ever ready to talk with fervour upon the absorbing topic.



LUIS MAZZANTINI AND CUADRILLA

The hold which this pastime has upon the Spanish imagination is so strong that it is a part of the national



ANTONIO FUENTES

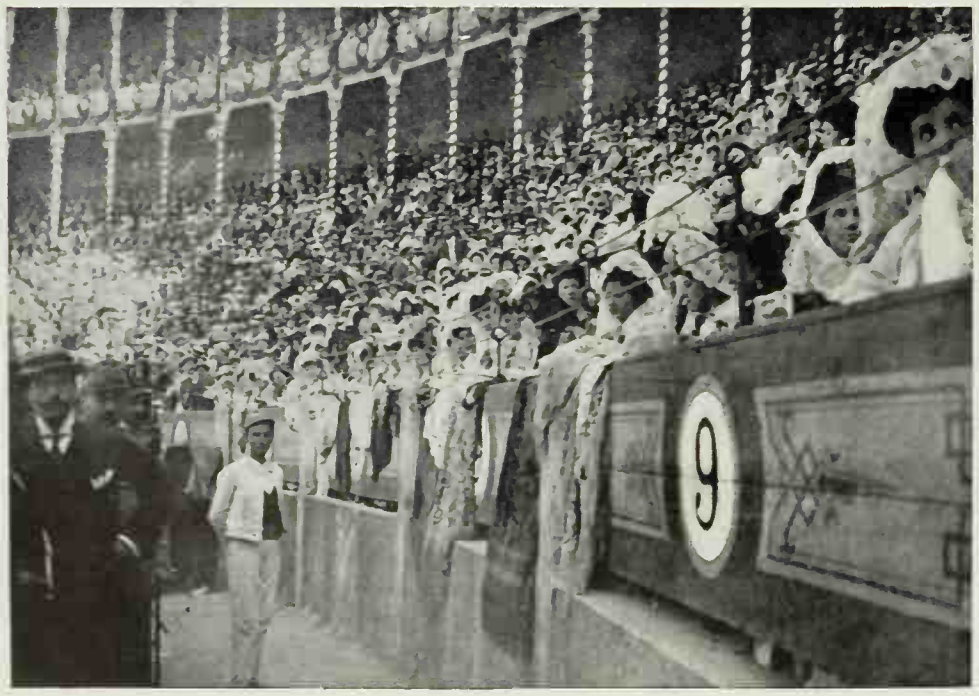
character, as deap-seated as the sentiments of piety and loyalty, and as powerful as the feeling of patriotism. King or peasant, man or woman, every native of Spain is a lover of the *corrida;* every child plays at bull-fighting as soon as he can walk; and every youth, who would be thought manly and a true son of Spain, yearns to emulate the courage and the dexterity of the *espada.*

Hundreds of volumes have been written in Spain upon the art of bull-fighting, the history of the ring, the lives of eminent *toreros*, and the records of famous arenas. Bull-fighting has produced an array of ardent chroniclers, poets, and hosts of journalists, and it has quickened the brush or pencil of artists from before the time of Goya down to Zuloaga.



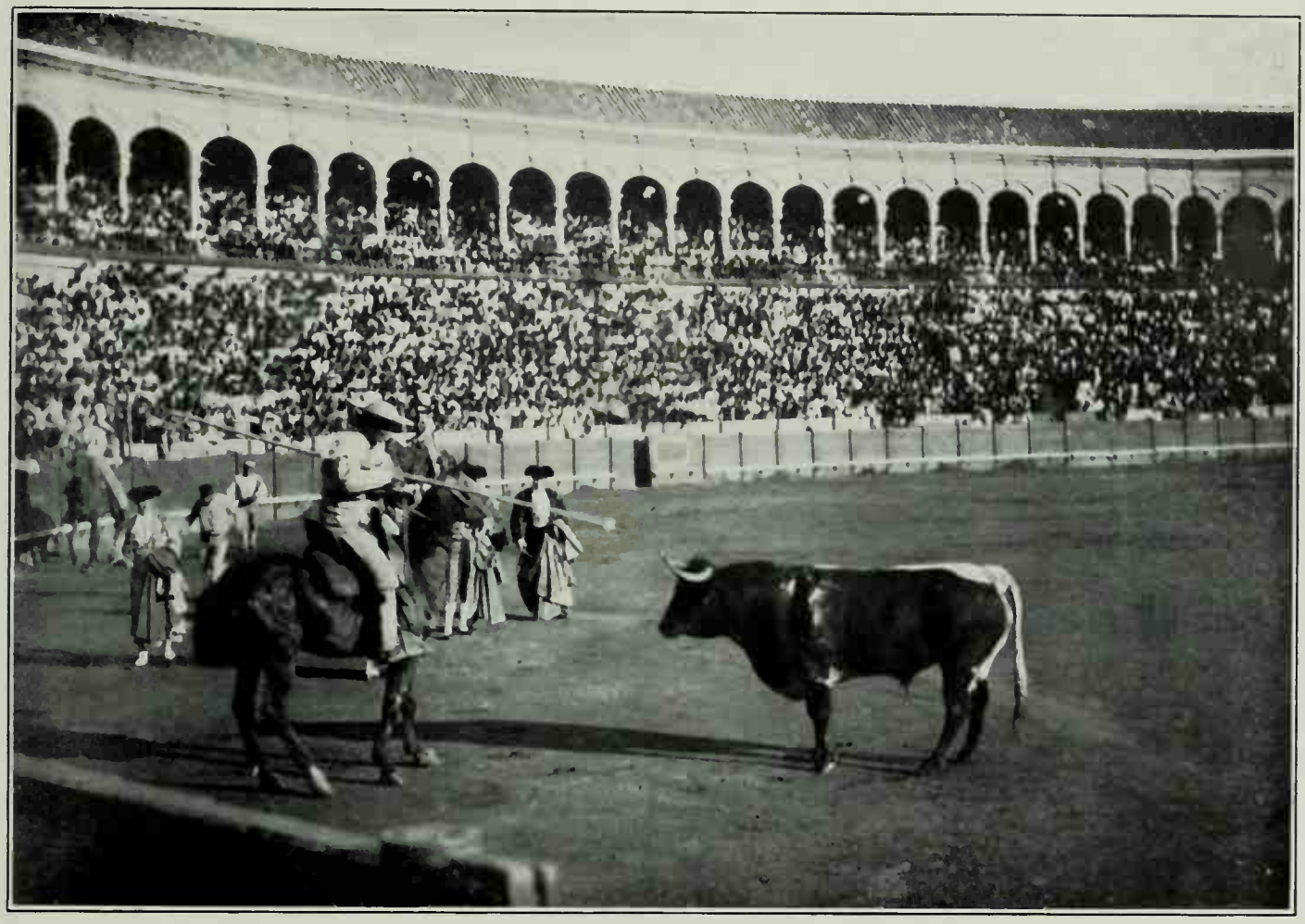
GUERRITA, BANDERILLERO

The breeding of bulls for the ring may be described as one of the national industries of Spain. Noblemen endeavour to keep up the breed and the fighting qualities of bulls, and the rearing of bulls is the proper occupation of a gentleman. The beautiful Duchess of Alba, the friend of Goya, was an enthusiastic admirer of the sport, and a breeder of bulls. The *vacadas* or breeding establishments of Andalusia produce the finest fighting bulls. They are considered fit for the combat, or warrantable, at the age of five years, when their value averages about £50 each. Over a thousand of these highly-bred animals are killed in the bull-rings of Spain annually, while the number of horses gored to death is very much larger.



LADIES AT THE BULL-FIGHT

In the old days bull-fights were mimic representations of warfare, in which the true caballero aspired to take part and to distinguish himself. The *toreros* were amateurs belonging to high families, and several of the kings of Spain were expert exponents of the art of the *espada.* Accidents and deaths in the arena were of common occurrence, sometimes several knights were killed during a single performance. At all royal *fêtes* a



THE PICADOR



THE ESPADA



"TRYING A 'BECERRO' OR YOUNG BULL AT TABLADA NEAR SEVILLE."
BY JOAQ. DIEZ

bull-fight was part of the amusement provided. If a prince was born, or married, the event was celebrated by a grand display of bull-fighting, while the coronation of a sovereign was always made the occasion for a brilliant spectacle in the ring. In Madrid these fights were held in the Plaza Mayor, a big quadrangle in the centre of the city. The plaza is surrounded by houses of several storeys high, having balconies and an arcade. The Panaderia, or Royal Bakery, served as a royal stand, and here the Court assembled in the balconies to witness the feats of the grandees, who engaged the fierce bulls with lances. No one of vulgar rank was permitted to take part in the contest.

In early days the *torero* sometimes encountered the bull with a spear, on foot, as may be seen in old bull-fighting prints. The use of horses in the ring came later. Dogs were often set upon the bulls, to incense them, and up to the year 1840 bears and other animals were introduced into the ring. These *combats* have been abandoned. In the old bull-fighting bills we read of "a grand fight between a big elephant and two big bulls." The dogs were of proven courage, and bred for strength and endurance. They often succeeded in pinning the bull by the nose, and holding his head down; but frequently they lost their lives on the points of his horns. Théophile Gautier, in "Wanderings in Spain," describes this bull-baiting by dogs.



"MUÑOZA BULLS, THE PROPERTY OF THE DUKE OF VERAGUA."
BY JOAQUIN DIEZ

Despite the passion which the Spaniard has always exhibited for the bull-fight, the amuse-



"CHOOSING BULLS FROM THE HERD OF THE DUKE OF VERAGUA AT THE 'MUÑOZA.'" BY JOAQUIN DIEZ

ment has been more than once condemned by the Church and State. But such edicts and acts have been withdrawn, and the crowd has once more thronged the amphitheatre. Pope Pius V. issued a proclamation against bull-fighting in the year 1567, but in 1576 Pope Clement VIII. revoked the measure. At a much later date the *corrida* was interdicted by Godoy, but the sport was again revived, and continues to flourish at the present time. The opponents of the ring to-day are in a minority, but their number is slowly increasing, and there seems to be something in the nature of a humanitarian crusade against the sport. One or two publicists are certainly opposed to the pastime.



PRINCIPAL ENTRANCE TO THE NEW "PLAZA DE TOROS," MADRID

Nevertheless, tauromachy will die very slowly in Spain. Bull-fighting holds the popular imagination as by a powerful spell, and it is a deep-rooted institution of the country, revered by high and low. Only at the Plaza de Toros does the Spaniard lose his restraint and gravity, and shout and cheer until he is hoarse. The poorest mendicant in Madrid will go without food for a day to get a seat at the fight. And what can diminish the admiration of the populace for the *torero?* Is he not the idol of the aristocracy, the hero of the people? He earns more than a Minister of State, and infinitely more than a great writer. When he kills a bull with a clever thrust, or smilingly receives the furious onslaught of the beast upon his dangling capa, the Plaza de Toros shakes with the vociferations of the multi-



"HEAD OF A BULL." BY JOAQUIN DIEZ

tude. Flattered by *hidalgos*, courted by handsome *doñas*, applauded by the crowd —the popular *espada* is the greatest man in Spain. Crowds assemble around his hotel to acclaim him as he comes forth clad for the fray in his glitter of tinsel, and glory of silk, plush, and diamonds.

From six to eight bulls are baited and killed at each entertainment. Gautier says that, when he attended a bull-fight in Madrid, eight bulls and fourteen horses were done to death, and a *chulo* slightly wounded. On feast days, in the eighteenth century, as many as six bulls were killed in the morning and twelve in the afternoon.

The training place or "university" of bull-fighters is at Seville, and the most daring of the schools of *toreros* are of the south of Spain. Madrid is the scene of the *espada's* triumph, or of his defeat, for though the spectators at the *corrida* are ever ready to lavish applause upon the clever performer with the lance or sword, they are cruelly critical, and show little mercy towards the timorous or bungling artist. Even the famous Bombita, the Madrid favourite, has known that ominous stillness that succeeds an ill-rendered thrust at a bull of unusual agility. The public will load Fuentes with their gold, and cheer him to the echo when he displays his coolness and dexterity, but the same



PRINCIPAL FAÇADE OF THE NEW "PLAZA DE TOROS," MADRID

public will not hesitate to hiss the best *espada* who ever stepped into the ring, when he commits an impropriety or misses the opportunity of an instant to deliver a thrust of the blade.



"THE TOILET OF THE TOREADOR BEFORE THE BULL-FIGHT."
BY V. ESQUIVEL

As in the old days of the tournament, fair ladies smile upon and favour the bold *torero*. There are instances of the exactions of these high-born patronesses of the sport, which have resulted in death for the *espada* who courted their approbation. It is recorded that a royal lady was so fascinated by an exceptionally agile feat performed by a *torero* that she wished to see it repeated. The desire was conveyed to the performer. "It is more than my life is worth," he said. "It is the wish of the lady," returned the messenger. Bowing low, the *torero* said: "I dedicate my life to Her Royal Highness." Again the bull charged: but this time the unlucky athlete was caught on the horns of the beast, whence he was removed—a corpse.



"BEFORE THE BULL-FIGHT." BY B. FERRANDIZ

It is the custom in England to speak of the *espada* and of bull-fighters collectively as "matadors." The word is altogether inappropriate to the sport. We hear of young gentlemen attending fancy dress balls in London, attired as "a



"TOREADORS PREPARING TO ENTER THE ARENA." BY J. AGRASOT

Spanish matador," or as a "toreador." A bull-fighter in Spain is a *torero* in the general sense, though the word really means one who engages the bull on foot. The performer with the sword, the most important functionary in the ring, is known as the *espada;* and the man who charges the animal on horseback, with a spear or lance as a weapon, is called a *picador*. Throwers of the darts are termed *banderilleros;* wavers of the gaudy cloaks, and the assistants of the *espadas*, are called *chulos*. These are the grades of *toreros* in their order of precedence.

The Plaza de Toros, or bull-ring, of Madrid is a great structure designed by Capra and Rodriguez Ayuso in 1874. It is in the Moorish style of architecture, with a fine façade and an imposing entrance arch. According to one Spanish writer, the total number of seats is 12,605, but other writers give 15,000 and 14,000 as the number. Philip V. built the first bull-fighting arena in Madrid, in 1747, although he was by no means an enthusiast of the sport. The cost of the present building was 3,000,000 reales.

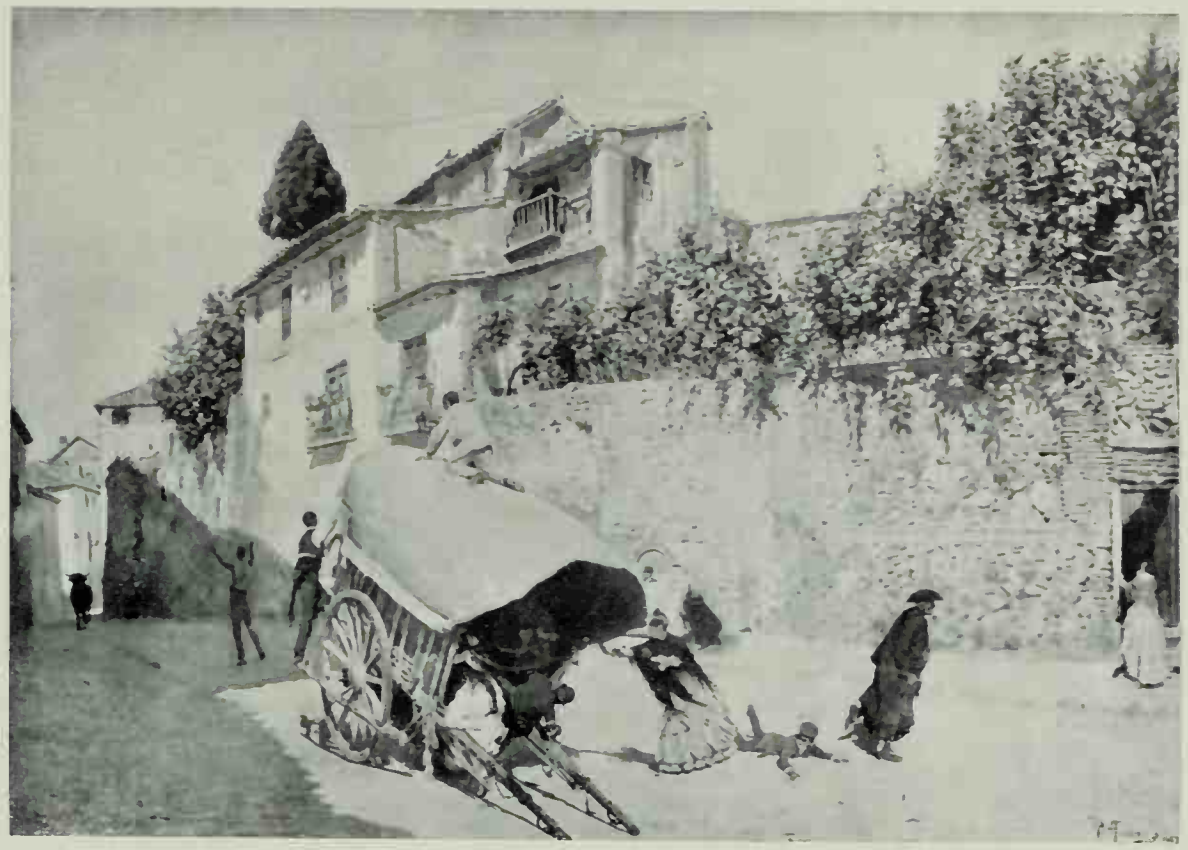
The seats are divided into boxes and open galleries, the boxes, or *palcos de sombra*—seats in the shade—being in the best position for watching the contests during the hot months. In early spring a seat in the sun is to be pre-



"ENTERTAINING THE BULL-FIGHTER." BY ALARCÓN

ferred, for the air of Madrid is keen at this season.

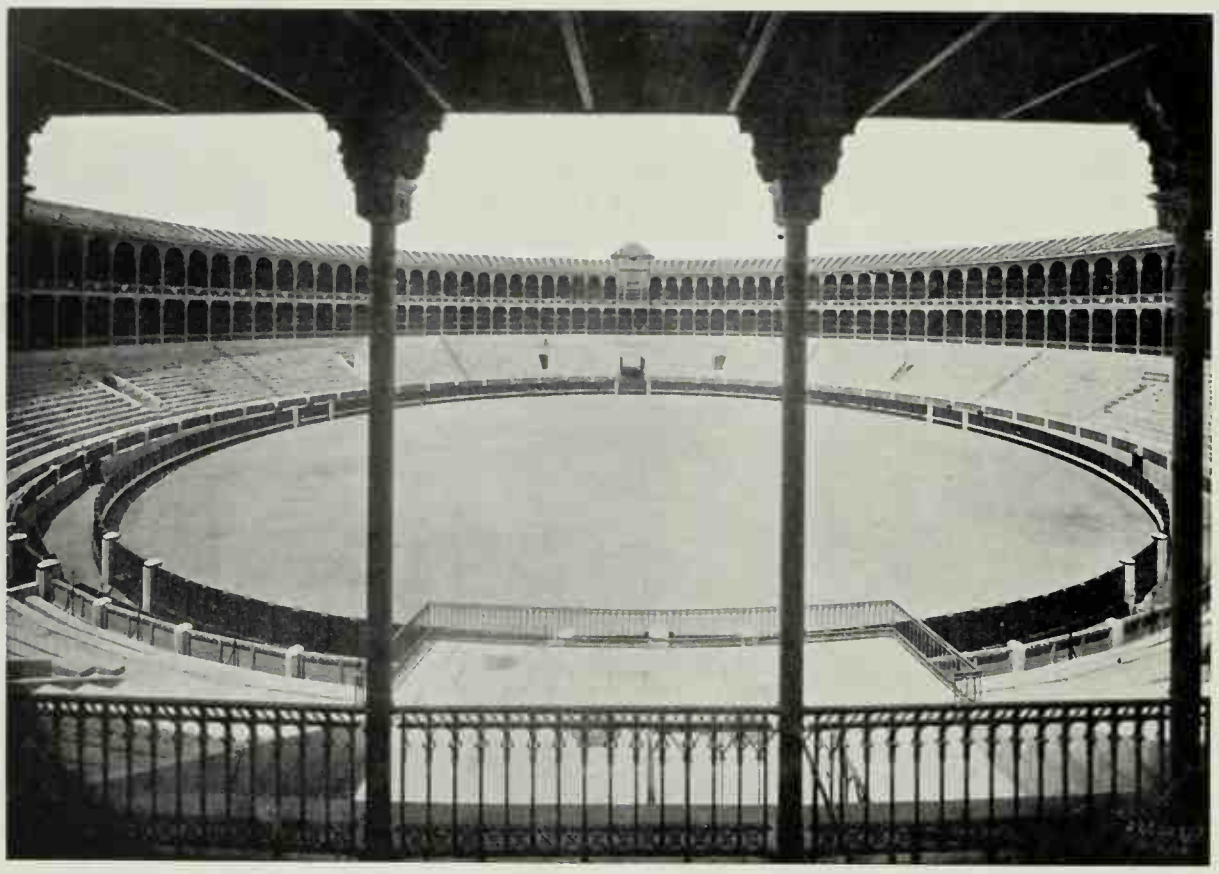
The sight of the Plaza de Toros on the day of a great *corrida* leaves an impression that will not quickly fade from the memory. In the *palcos* are the rank, beauty, and wealth of Madrid, while packed in the humbler seats is a vast mass of the people. The ladies wear *mantillas*, and carry fans, which flutter the whole time: and animation, devoid of any trace of rough behaviour, characterises the immense crowd. A tense hush falls on the throng when the first bull of the day bounds in from the dark *toril*, and confronts his gaily-attired persecutors in the big arena. During the fight the spectators grow excited almost to the verge of frenzy. There is a roar of voices, and the sound of canes struck upon the benches, an indescribable din, which reaches its height when a popular *espada* delivers a dexterous thrust of the blade into the neck of the baffled and infuriated *toro*. While the combat proceeds, there are alternating comments of "Bravo toro," as the bull shows courage, and groans and hisses when the animal displays cowardice or apathy.



"'HERE COMES THE BULL!'" BY T. FRANCÉS. (NATIONAL EXHIBITION OF BEAUX-ARTS, 1887)



"THE UNINVITED GUEST." BY E. MELIDA



INTERIOR OF THE NEW PLAZA DE TOROS, MADRID

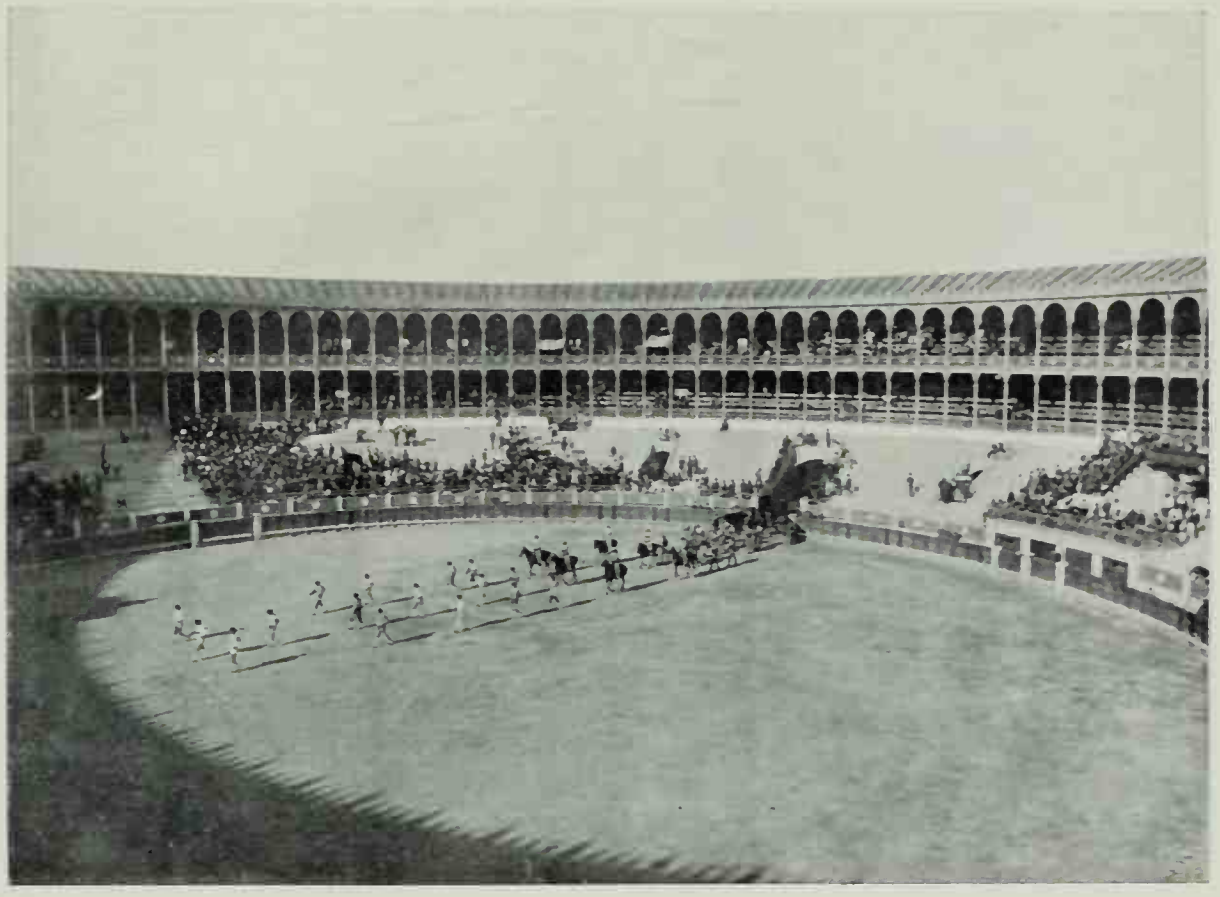
Both the bull and the men must act their parts with zeal, energy, and bravery, or the crowd is disappointed, and wont to express disapprobation in an unqualified manner.

On the day of a *corrida* Madrid is roused into a mood of joyous expectancy. The town is *en fête;* the streets are thronged, and every kind of vehicle is seen in the procession to the Plaza de Toros. For an hour the carriages stream in, and the crowd on foot files along to the tiers of seats. Overhead is the vivid sky and a burning sun, which brightens all that it shines upon. Thousands of fans are waving; thousands of dark eyes gleam from the *palcos.* Presently the music begins, from the large orchestra a stirring air thrills the arena, and almost drowns the voices of the crowd. One is reminded of a scene in the amphitheatre in the days of the grandeur of Rome, when gladiatorial contests attracted a vast concourse of all classes of the population, for the same love of daring and agility still sways the passion of the people, and the same indifference is evinced when blood flows.

The tournament opens with an imposing procession of the bull-fighters, arrayed in all the glory of their gala costumes, in which there is a plentiful glitter of tinsel, and spangles, and gold braid. Two *alguaciles*, or mounted men in a bygone garb of the police, ride in front of the troop of *toreros.* The two *espadas*, who are taking the leading part in the *corrida* to-day, come next, and they are followed by the *picadores*, or spearmen, who are well protected with pads and leg-guards. Next come the *banderilleros* or dart-throwers, a nimble company, in bright silk and velvet, and the rear of the procession is made up of *muleteros*, with the gaily trapped mules that are used to drag the corpses of the bulls from the ring.

A bugle note rings out like a challenge, and the key of the *toril*, or bulls' den, is thrown by the President into the arena. The ring is now cleared of all the combatants except a trio of *picadores*, who, sitting astride their wretched nags, await the entry of the bull. Amid the hush, *toro* rushes into the arena, a huge black beast, with elongated horns, a thick, brawny neck, a sleek, shining coat, and a pair of flashing, angry eyes. He paws the ground,

and snorts, and catching sight of the gaudy colours of the *picadores*, lowers his head, and charges them. His assault is received on the blunt point of the *garrocha*, or spear; and, incensed by the pain, he pauses, lashing his tail, and deliberating a second attack. Perchance the bull is not especially fierce or courageous. He has led a placid life on the plains, and has followed the herd-boy as sheep follow a shepherd. But to-day he must fight and die, and if he is indifferent at the sight of his assailants, means must be employed to anger him.

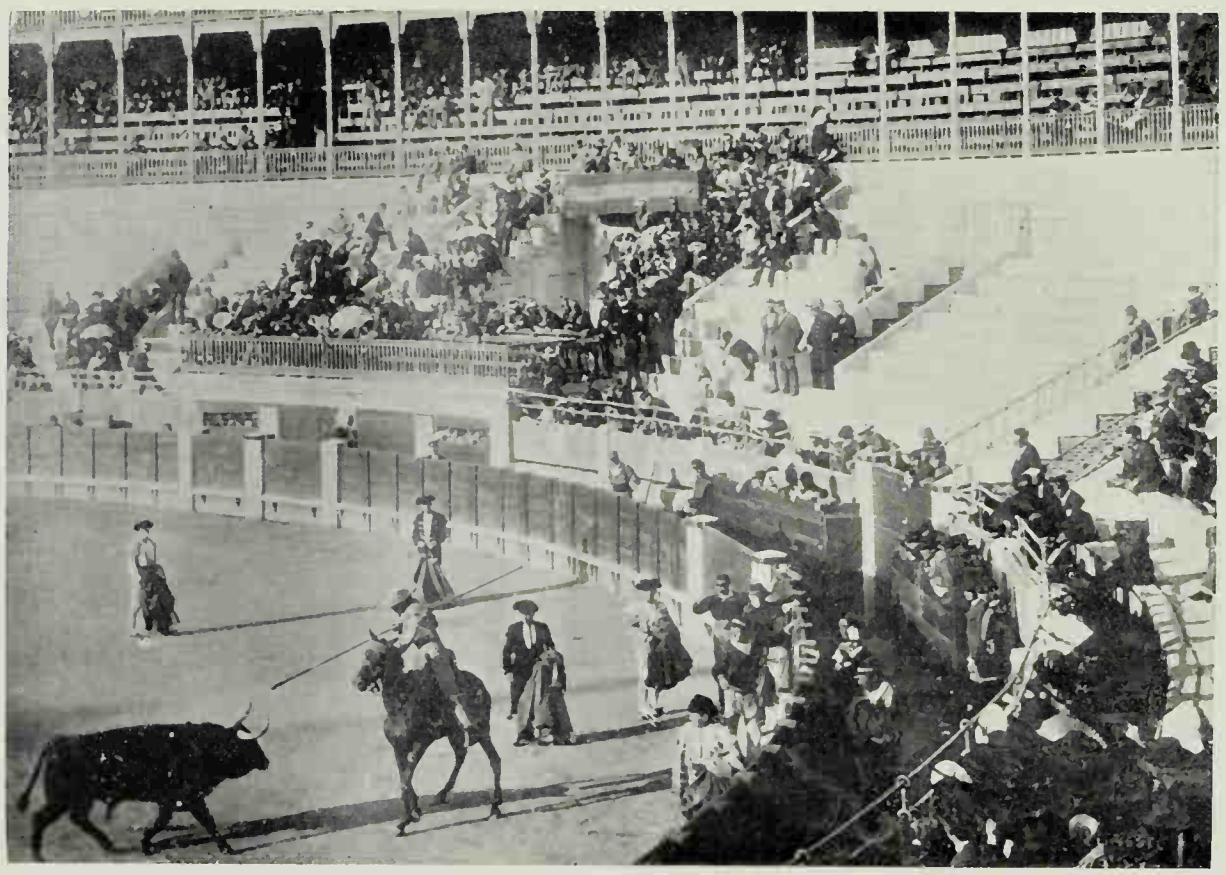


BULL-FIGHT—ENTRANCE OF THE "CUADRILLA"

But a valiant bull needs no such incitement to fury. He is angry with every one, indignant at the whole proceedings, and he charges the *picadores* with terrific vehemence. Sometimes a rider is unhorsed, and, handicapped by his pads and protectors, he is in peril till the attendants divert the attention of *toro*.

The hapless horses are the worst sufferers, for they cannot escape from the ring. They serve as butts for the bull's horns; they are frequently ripped open, and sometimes lifted off their feet by the horns of their maddened enemy. To English eyes it is a heart-rending spectacle to see a sorry old horse, which has patiently served man all his life, urged up to the sharp horns of the bull, and made to receive his cruel charges. The wounded horses lie quivering and expiring in the ring; a look of supplication and suffering in their eyes fills the unaccustomed spectator with compassion, and the sight of their terrible injuries sickens the sensitive.

The *banderilleros* now appear, armed with steel barbed darts, adorned with coloured papers, and with coolness and dexterity, they approach *toro*, and throw their stinging missiles at his neck and shoulders. The bull winces, shakes his head, and turns upon his tormentors. He chases one of them across the ring: the pursued *banderillero* vaults over the high wooden barrier, and the horns of the bull resound against the wood with a dull crash. Another dart-thrower runs up, and deftly plants his weapons in the bull's flesh. Again *toro* turns,

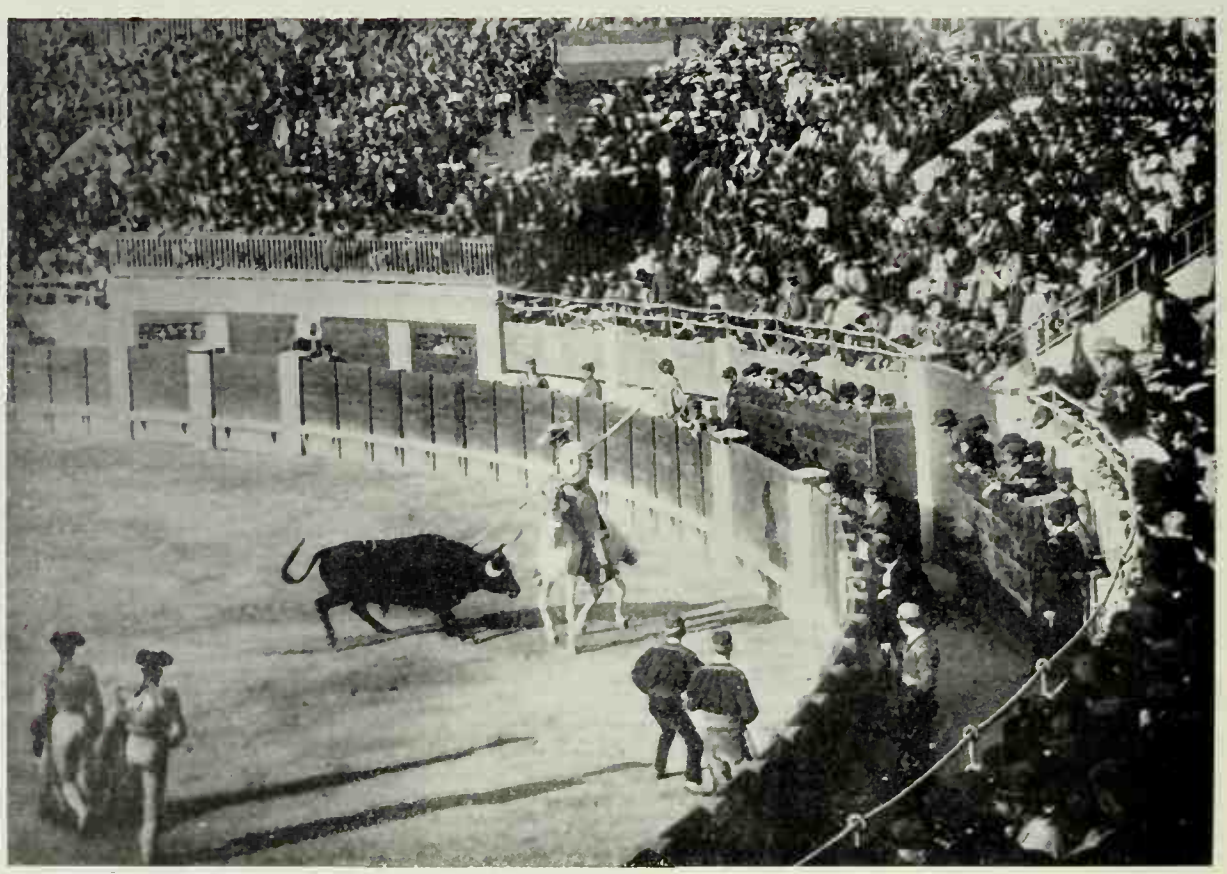


BULL-FIGHT—A PICADOR INCITING THE BULL

and as he runs with lowered horns, a third *banderillero* stands in his course, leaps aside at the crucial instant, and delivers his darts.

An expert *banderillero* will sit on a chair and await the rush of *toro*. The agility and daring of these performers is very extraordinary. If the bull is apathetic, drastic means are used to stir his anger. The *banderillas de fuego*, or fire darts, are used to arouse his fury. These instruments of irritation are provided with explosives, which startle and infuriate the bull with their noise and their sting. Now and then, a nimble and frenzied bull, when pursuing a *banderillero*, will even leap over the high barrier of the arena, causing tremendous consternation among the spectators. Sometimes a plucky bull-fighter grows bolder, and dares the bull by every imaginable device until, in a fatal moment, he receives a thrust of the horn, and falls bleeding to the ground.

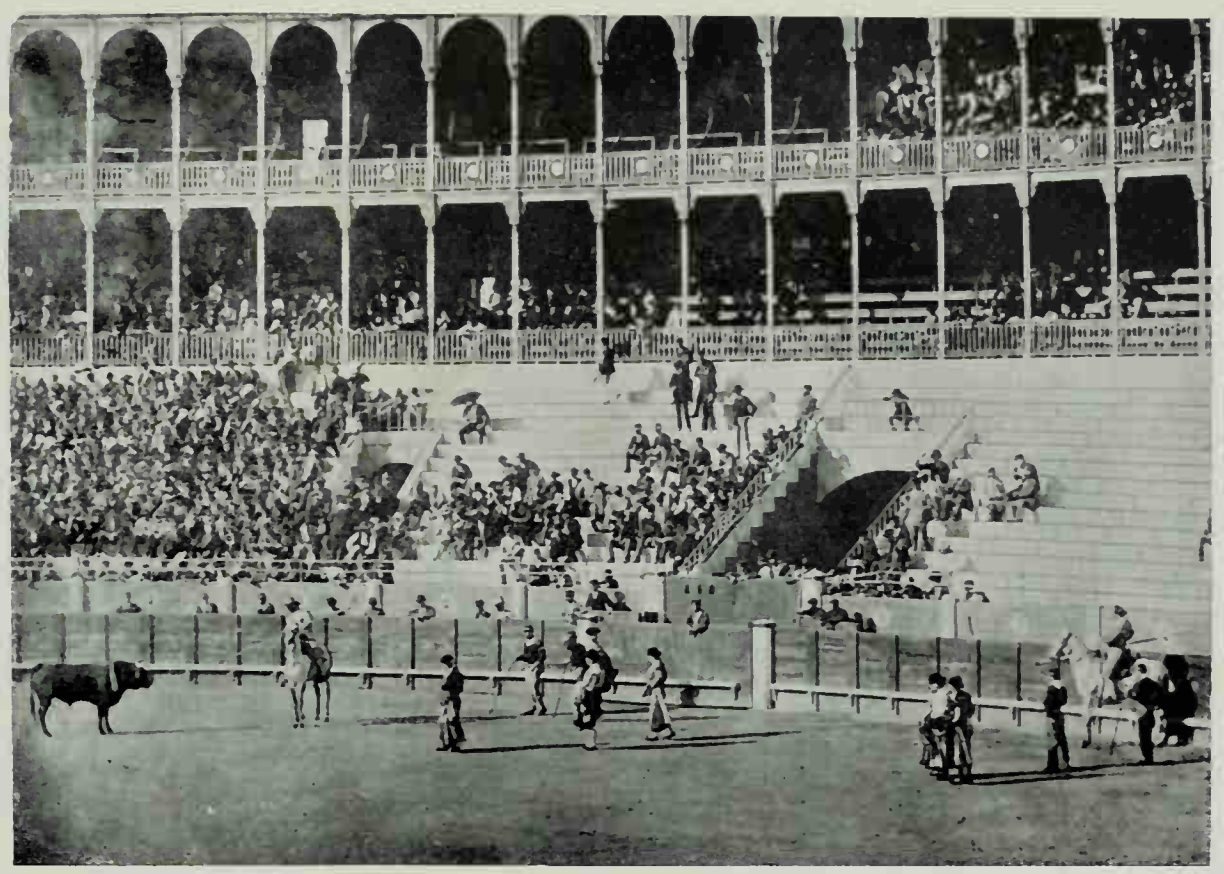
Before entering the perilous arena the *toreros* receive the sacrament from the priest who is always in attendance at bull-fights. During the *corrida* the *padre* remains in waiting in the



BULL-FIGHT—THE PICADOR

chapel of the Plaza de Toros, ready to minister, if need be, to a fighter borne dying from the scene.

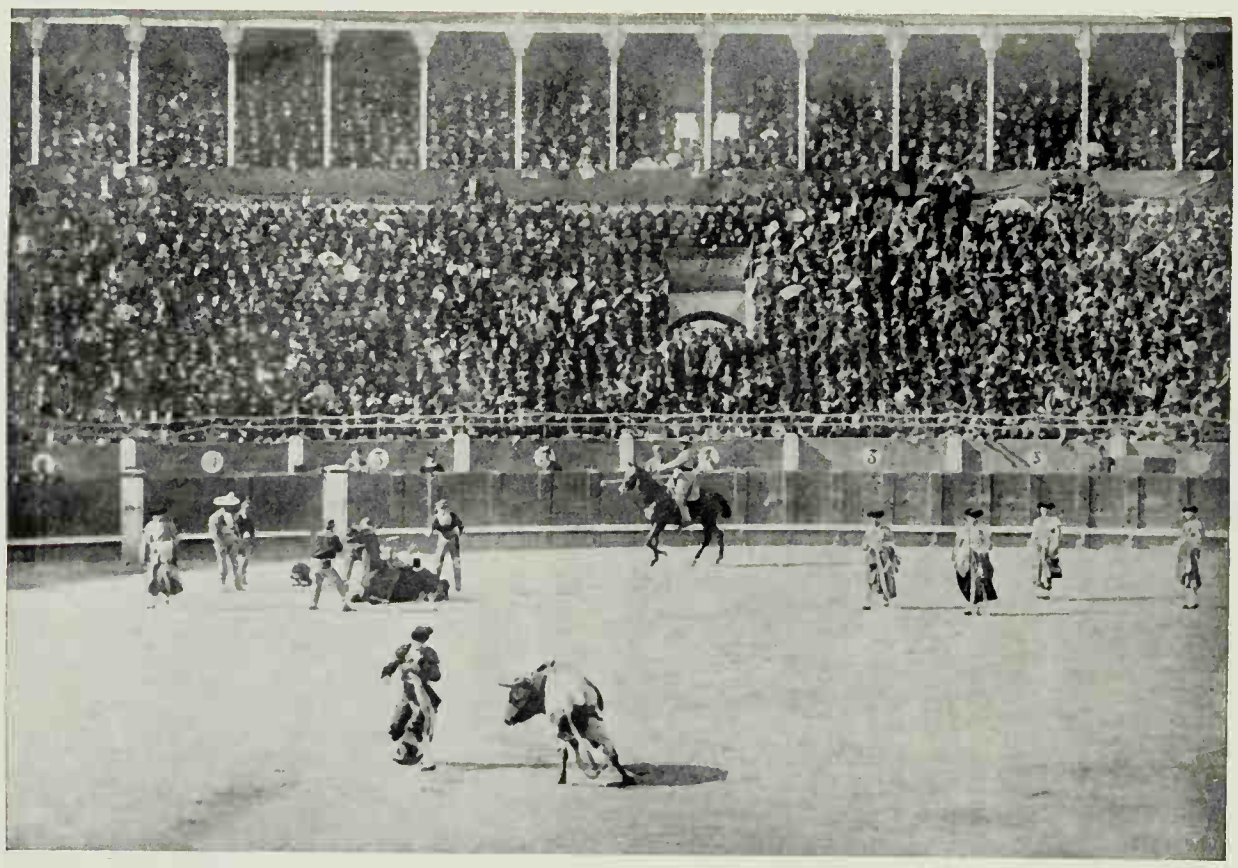
The last great act in the drama is the *suerte de matar*. It is then that the *espada* steps into the ring carrying his red cloth over one arm, while the other arm is engaged with the sword. Bowing to the President, the *espada* turns around and faces the bull, who is now somewhat fatigued from his exercise in chasing the *banderilleros* and butting at the horses of the *picadores*. The bull, whose neck bristles with the darts, stands slowly moving his tail, and staring at his new aggressor in sullen anger. Waving the *muleta*, or red cloth, the *espada* advances to *toro*, and impudently flutters the cloth in his face. The bull charges; the *muleta* receives his horns, and is tossed in the air, while the *espada* skips aside. Again and again the bull attempts to impale the man, but only succeeds in striking the *muleta*. Baffled and exasperated, *toro* pauses as though in sober reflection. How can he outwit that smiling, calm assailant who fixes him with an insolent stare? The bull walks round and round the motionless *espada*, trying,



BULL-FIGHT—THE PICADOR



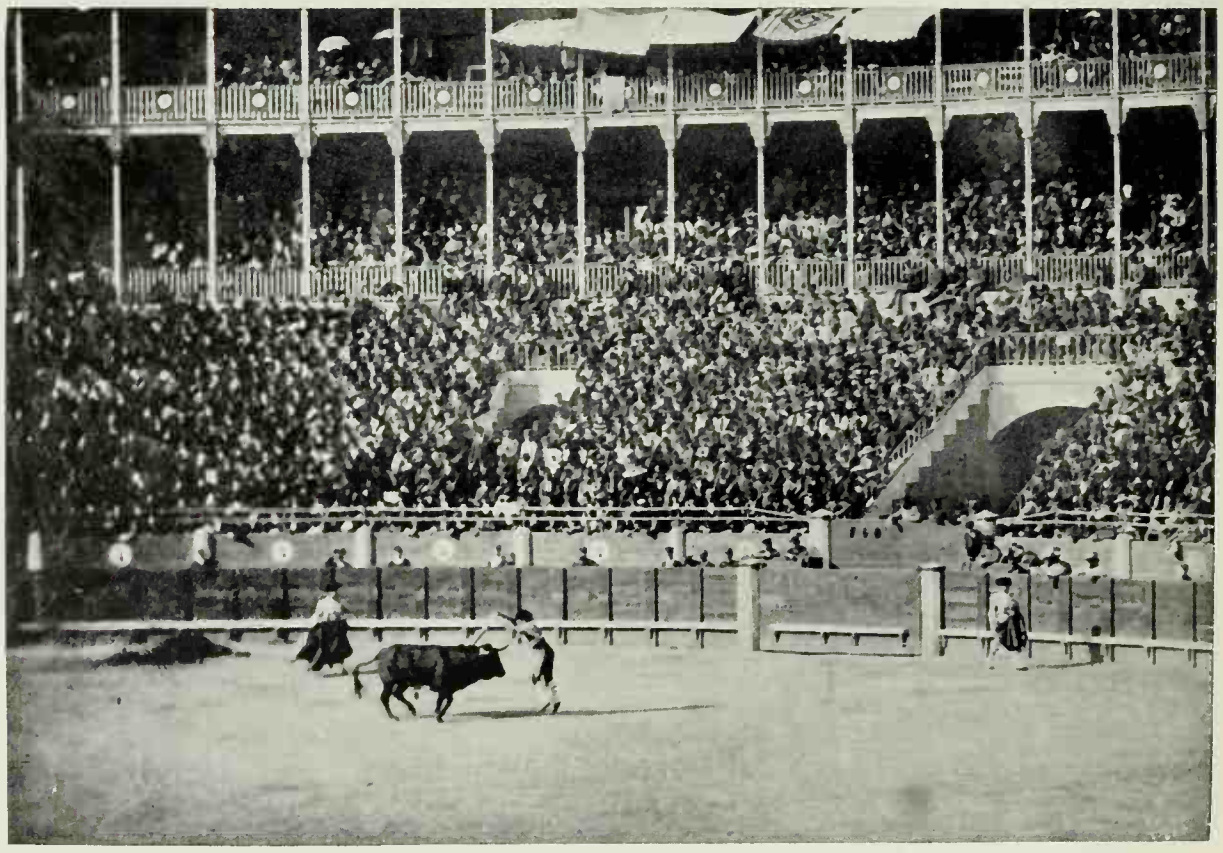
BULL-FIGHT—A "QUITE"



BULL-FIGHT—A "QUITE" OF EL GALLO

on-rush of the beast, a deafening roar goes up from the crowd. The last act is protracted at the discretion of the *espada*, who is always delighted to exhibit his cleverness and nimbleness to his thousands of admirers in the *palcos* and galleries. A master of the art of the *espada* has an extensive *répertoire* of tricks and passes of the sword, which he loves to display, and he will risk his life a dozen times in the afternoon in exhibiting his skill and prowess. Often the bull is stupid. He must be made to prove his mettle. But usually *toro* is already mad with anger when called upon to fight the last duel with the *espada*. It is curious to note how the *muleta* enrages the bull, who as it were, to find a weak point for a charge, but the swordsman follows every movement with a shrewd and practised eye, and even divines what ruse the bull intends to adopt.

It is a wonderful display of coolness and courage. There are moments in the fight between the bull and the *espada* when a deep hush spreads among the spectators; and, then, as the man swerves aside from the



BULL-FIGHT—THE BANDERILLAS

seems to hate it more than the *banderillas* or the pike of the *picador*.

At length the *espada* determines that *toro* shall die. There is only one legitimate way to kill him. The thrust must be delivered in the neck, and the point of the sword should reach the heart. Before this death-stroke there is a stillness and tense feeling in the Plaza. Will the *espada* blunder, or will the blade go home at the first thrust? A rapt excitement is on the faces of the crowd. And now the bull makes his last headlong rush; there is a flash of steel in the sunshine, and the sword pierces the black hide, and the blade disappears up to the hilt. *Toro* staggers, turns and makes a final assault on the *espada*, only to receive the *muleta* on his horns. The bull falls, and blood gushes from his wound. He lies dying amid the thunderous din of applause. During the babel of voices discussing the fight, the mules are driven into the ring, traces are fixed to the horns of the dead bull, and the corpse is dragged out; and with scarcely an interval, another victim is turned into the arena.



BULL-FIGHT—LAGARTIJO AFTER A "RECORTE"

In "Childe Harold," Lord Byron records his impressions of a bull-fight:—

"Thrice sounds the clarion; lo! the signal falls,
The den expands, and Expectation mute
Gapes round the silent circle's peopled walls.
Bounds with one lashing spring the mighty brute,
And, wildly staring, spurns, with sounding foot,
The sand, nor blindly rushes on his foe;
Here, there, he points his threatening front, to suit
His first attack, wide waving to and fro
His angry tail; red rolls his eye's dilated glow.
. . . . . .
Foil'd, bleeding, breathless, furious to the last,
Full in the centre stands the bull at bay—

'Mid wounds, and clinging darts, and lances brast,
And foes disabled in the brutal fray:
Shake the red cloak, and poise the ready brand;
Once more through all he bursts his thundering way—
Vain rage! the mantle quits the conynge hand,
Wraps his fierce eye—'tis past—he sinks upon the sand!"

Every literary man who has visited Madrid, from the Chevalier de Bourgoanne to Mr. Arthur Symons, has given us his impressions of the sport of bull-fighting. De Bourgoanne,



"LAST MOMENTS OF A TOREADOR AFTER BEING ATTACKED IN THE ARENA."
BY R. NOVAS

in his "Travels in Spain" (1789), writes of the severity with which the spectators at the Madrid bull-fights criticised any deficiencies on the part of the *toreros*. Speaking of the final act of the *corrida*, the Chevalier states that, "if the animal immediately falls, the triumph of the conqueror is celebrated by a thousand acclamations; but if the blow be not decisive, if the bull survives and again strives to brave the fatal knife, the murmurs are not less numerous. The *espada*, whose address was about to be extolled to the skies, is considered only as a clumsy butcher. He instantly endeavours to recover from his disgrace, and disarm the severity of his judges."

De Bourgoanne found the Madrileños divided in their admiration for the two celebrated *espadas* of that day. One coterie swore by Costillares; another avowed that Romero was the better exponent of the art of tauromachy. This extravagant enthusiasm of the Madrid

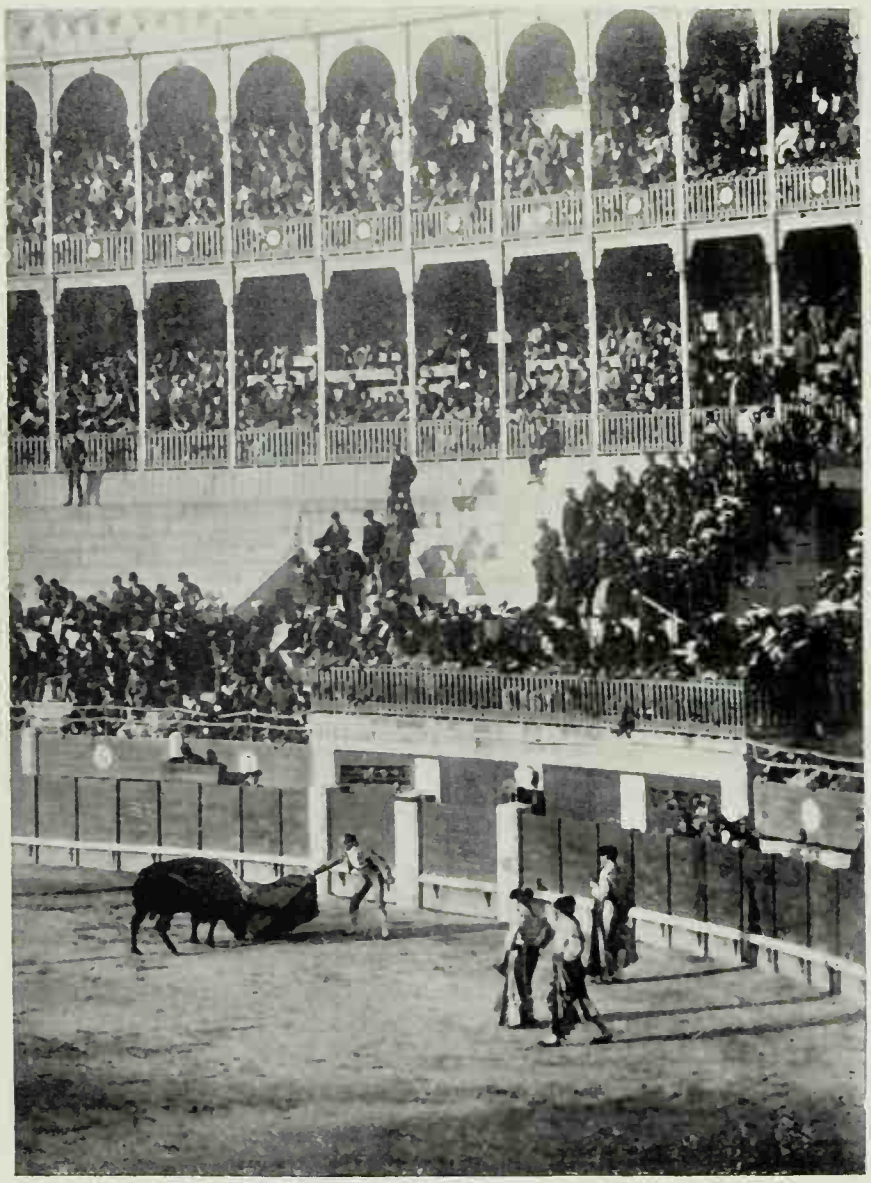


BULL-FIGHT—LAGARTIJO IRRITATING THE BULL WITH A CLOAK BEFORE KILLING HIM

populace, aroused by the bull-fight, greatly bewildered the French traveller; but he admits that, in spite of the indifference evinced by the spectators at the *corrida*, the Spaniard is not lacking in compassion nor "devoid of every amiable and delicate emotion." He relates that the government was alive to "the moral and political inconvenience of that kind of frenzy," and the economists declared that the destruction of so many robust bulls was prejudicial to agriculture. "The reigning monarch," writes the Chevalier, "who endeavours to polish the manners of his nation and to turn its attention towards more useful objects, wishes to destroy in it an inclination in which he perceives nothing but inconvenience; but he is too wise to employ violent means."

An American traveller, writing anonymously in 1831, says that a bull-fight always drew several thousand people to the Plaza. In the winter, states this observer, the *corridas* took the form of combats with young bulls, whose horns were covered with pads or balls. These bulls were called *novillos embolados*, and they were baited by novices and amateurs. This writer describes the tragic encounter of a notable *torero*, known as El Sombrerero, who was so called because he had been a hatter. El Sombrerero was the foremost *espada* in Spain in his time, and he was wont to perform the most valiant feats in the ring. He was once fighting an exceptionally savage bull, which swerved suddenly in a charge, and caught his opponent upon the point of his horns. The *espada* was lifted off, and carried from the ring in a state of insensibility. He recovered of his injuries, and resolved to abandon bull-fighting and to return to his trade of hat-making. But the small earnings of this occupation did not satisfy him, and El Sombrerero went back to the ranks of the bull-fighters. He had, however, lost his nerve, and in a fight at Granada he was hissed for his timidity while engaging a very fierce bull.

Manuel Romero was one of the most popular of *toreros* in 1830. He was a short, rather stout man, though well built and extremely nimble. His features had "an air of cold-blooded ferocity as became one whose business it was to incur danger and



BULL-FIGHT—FRASCUELO IRRITATING THE BULL WITH A CLOAK BEFORE KILLING HIM

to deal death." Romero wore a very resplendent dress in the ring, with much lace and jewellery.

Théophile Gautier describes a *corrida* with the zest of one who found a genuine delight in the spectacle. It is somewhat curious that men of refined instincts can look on unconcernedly at the sufferings of horses and bulls; but human nature presents such singular anomalies in abundance. Gautier relates how Sevilla, a famous *picador*, had his horse lifted off its legs, and tossed in the air by the bull, while the rider maintained his coolness and retained his seat in the saddle. Antonio Rodriguez was a celebrated picador of this day (1840), and Gautier pays a tribute to his valour and extraordinary agility. The favourite *espadas* of this date were Juan Pastor and Joaquin Rodriguez.

Is the courage of the Spanish *torero* declining? There are one-time *aficionados* of bull-fighting who declare that the art is not so exciting, scientific, and well studied as in bygone days, and yet there is scarcely any decline in the absorbing interest devoted to the *corridas* in all parts of the Peninsula. Prosper Mérimée, in his *Lettres à une Inconnue*, written in 1859, supports the view that bull-fighting has deteriorated. He writes: "I was present at a bull-fight on Monday, and it amused me a very little indeed. I was unlucky enough to know all too early in life what a degree of excellence this sport can attain to, and after having seen Montes, I really cannot look at his degenerate successors with any degree of pleasure. The animals have degenerated, too, as well as the men."

No doubt there are many able exponents of bull-fighting still left in Spain, and there are writers in abundance who could probably prove that the sport is as stirring as ever. We, who have not seen Montes and Romero, and other dead heroes of the Plaza de Toros, are scarcely in a position to decide whether the bull-fighter's art has degenerated. If the daring of the *espada* of to-day is called in question, it must be said that while there are men who will stand motionless as statues, and allow a furious bull to sniff at them, and others who will stand still to the rush of a bull, and receive the beast on the point of the sword, there are still fighters prepared to risk their lives in exhibitions of in-

trepidity. There remain some *toreros* who perform the perilous feat of vaulting over the bull with a pole, and many who expose themselves to a deadly thrust of the horns while planting the darts in the animal's neck. The coolness of several of the leading professors of bull-fighting is unquestioned, and it cannot be denied that the patrons of the ring are not still exacting in their desire for hair-raising performances.

It is perhaps correct to state that there is a little more sympathy for the horses than in the old days of the *lidia*. Many Spanish people express disgust at the sight of the mangled careases of the miserable, worn-out horses, which are forced to



BULL-FIGHT—THE BULL BEING DRAGGED OUT OF THE ARENA

end their hard lives in this cruel manner. But your true *aficionado* has no scruples of pity, and he will assert that a bull does not fight at his best until he has seen blood flow.

Perhaps the greatest of all bull-fighters was Fraseuelo. The Spaniards deelare that no *torero* has taken his place. Guerra, his rival, was a fine fighter, but he has retired, and lives on his laurels at Cordova. Frascuelo was the leader of what may be called the dare-devil school of bull-fighters. He was always at elose quarters with the bull, and he strove to out-do the most daring *espadas* of his day. Bombita, or Bombita-Chico, is a young *torero* of great courage and especially popular in Madrid, where he was born.

Mazzantini is now only seen occasionally in the Plaza de Toros. He is a big stalwart man, but past his prime, though he is still esteemed by his admirers as the best fighter in Spain. Conejito, who was wounded in Bareelona in 1903, is another favourite of the

public. But the first exponent of bull-fighting is, in the opinion of the majority, the handsome and plucky Fuentes. This *torero* is not only a proficient *espada;* he plays all the parts in the ring except that of *picador*. Fuentes exercises a weird power over his bulls. He fixes the bull with his keen eyes as he approaches him, and steps backward, slowly followed by the enraged and fascinated *toro*, in whose neck he deliberately sticks a dart. The spell of this man's eyes has a subtle influence which seems to utterly bewilder a bull. Again and again the bull advances to the attack, only to turn aside from the glare of the *espada's* eyes.

The favourite device of Bombita is to kneel on the ground, shaking the *muleta* in the bull's face. In such a position it is, of course, almost impossible for the *espada* to skip aside when the bull charges, and the art of the trick lies in receiving the horns upon the red cloth. Guerra, sometimes called Guerrita, used to allow the bull to pass so close to him that his side was often scratched by the point of the horn.

Every stratagem and feat of the *espada* in the final *suerte* of the ring has its technical name, such as *pase de pecho*, *pase natural*, and *paso por alto*, and all these tricks are closely watched and criticised by the vast concourse of spectators. Fuentes has written learnedly upon the theory and practice of his art, describing the various *pases* minutely. Those who are interested in the literature of the bull-ring will find a complete account of the life of the bull, from the placid days of youth upon the plains down to the last tragic scene in the Plaza, in *Los Toros*, an illustrated pamphlet by E. Contreras y R. de Palacio. Fuller and more advanced "tauromachian" literature may be purchased in Madrid. Among the works of note are Bedoya's *Historia del Torćo*, *Annales del Torćo*, by Velazquez, and *En la Plaza*, by Pascual Millan. There are several magazines and journals much read by the devotees of the sport, such as *La Lidia* and *El Torćo*. Bull-fighting is a subject of perennial interest in Madrid, and the *literatura taurina*, issued in the city, would fill many book-shelves.

Pascual Millan describes the bull-fight as "a grand spectacle in which art, bravery, nobility, light, sun, colour, animation, and beauty" all play a part. This writer asserts that the theories of bull-fighting can rarely be carried into practice, as there is nothing stable or fixed in the art. Pepe-Illo, a famous *espada*, wrote a treatise on the conduct of the fighter in the arena, which was highly interesting; but, had his views been put into practice, they would "have excluded every bull-fighter from the arena." Señor Millan thinks that rules are impossible; that everything done in the ring is the outcome of inspiration on the spur of the moment. Lagartijo sums up the matter thus: "Bull-fighting is very simple: you place yourself in front of the bull, the bull comes and you move away; you do not move away, then the bull moves you away. And there you are."

The directions as to moving aside when the bull charges are plain enough, and the counsel is obvious. But in the method of avoiding the horns of the bull lies the art of the *espada*, and in this movement he reveals his genius, and displays adroitness, grace,

and daring. No proficient performer ever allows *toro* to chase him about the ring. He bounds aside as the bull bears down upon him, and receives the furious attack of the beast upon the fluttering *muleta*. Sometimes the red cloth is waved aloft, high over the bull's horns, causing the animal to rear upon his hind legs in a savage effort to wreak his rage on the offending *muleta*. An expert *torero* knows perfectly well that the bull directs his fury at the fluttering cloth or cloak rather than at the man who manipulates it.

The boldest of bull-fighters, Espartero, stood so pluckily in the path of a charging bull that he was more than once thrown several yards by a violent butt from the beast's horns. This fighter used to employ his fists upon the bull's head, and his method was always to fight at the closest quarters. It was said that Espartero suffered more fear of coming to want in his old age than of death by the horns of a bull; and in his desire for fame and wealth, he continually courted tragedy in the ring and behaved with reckless daring. Espartero was killed in 1894 during a fight with the first bull of the day.

Guerra retired in 1899, and his leave-taking was a source of much regret among the *aficionados* of bull-fighting, who declared that he was the last of the great *toreros*. Pascual Millan, the chronicler of modern bull-fighting, asserts that the successors of Guerra cannot be compared with him for refinement and grace in their displays. He gives prominence to Antonio Fuentes, "the only one who came into the ring with some foundation, bringing a certain personal note which raised him a few inches above the common level." Among the living exponents of the art of the *espada* may be mentioned Torerito, Torres, Reverte, Ronal, Algabeño, and, above all, "Bombita."

The *corrida* may seem to assume an undue importance in the life of Spain. It is, however, to be regarded as a reflection of the Spanish character, and bull-fighting in Madrid cannot be dismissed as a mere recreation of the mob. Bull-fighting is taken seriously among a serious-minded people, who regard it as one of the great institutions of the country. It is a survival of the warlike temper, a manifestation of the love of courage and the admiration for endurance, and it remains as the last vestige of the traditions of the age of chivalry in Spain.

This intense enthusiasm, this profound interest in the killing of bulls is bewildering to the foreigner, who cannot accept the sport in such a serious spirit. It is almost as grave a matter as a canon of the Church whether an *espada* wields the sword in accordance with the tradition of the ring. The writers upon bull-fighting are divided into schools of critics and eulogists, who dissect every *pase* minutely, or extol the "æsthetics" of a finished artist with the darts or the sword. There are volumes of serious literature upon the *lidia*, which amaze the stranger who peruses them. We have nothing like it in the sporting literature of England. Our books upon hunting or racing are not written with all the earnestness and fervour of treatises on matters of faith; but the taurine monographs of Spain are composed in the temper of piety, and the rules of the ring are set down as though they were the articles of a creed. When a famous jockey appears in the street,

he is not mobbed by a crowd of admirers; but the *espada* in Spain is acclaimed everywhere as a great hero and the darling of the people.

Bull-fighting is a deep-rooted passion of the people of Spain, and it has to be reckoned with in any examination of the Spanish character. Its ethics and its sociological significance cannot be discussed here. We must accept the *corrida*, whether we approve of it or not, as one of the chief institutions of the capital of Spain. Madrid is the Mecca of the bull-fighter.

THE END

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WORKS ON SPAIN

BY

ALBERT F. CALVERT

Impressions of Spain

By Albert F. Calvert, with Portraits, Maps, and over 300 Illustrations.

IN this volume the author, who is already well known as the writer of several standard works on the Discovery and Exploration of Australia, has recorded the results of his long and intimate connection with a country which, by its antiquity, its history, and its wonderful possibilities, has always exercised an irresistible fascination for English writers.

Mr. Calvert, in the course of a first flying visit, was so deeply impressed with the mineral resources and the potential commercial wealth of Spain, that he returned again and again to the country, travelling far and wide to make himself familiar with its cities, studying its peoples and its institutions, and examining the Gothic and Moorish monuments of its ancient grandeur. He brought to his observations not only the keen perceptions of a special correspondent, but a wide experience of other countries, and a sympathetic understanding of the political and internal disturbances against which the nation has had to contend. He was quick to realise that in Spain, Europe had not to reckon with an effete and decadent race, but with a people of reviving energies and unfaltering ambitions, waiting only for that turn of the tide in the affairs of men and countries that will lead them to more stable fortunes and more enduring prosperity than they have ever known.

Recognising the potentiality of Spain's future, Mr. Calvert also became aware how greatly the resources of the country had been under-estimated, and how persistently its people had been misunderstood. The acceptance of this error promoted a desire in the author to oppose it, and he has collected his notes and arranged them with the object of giving English readers a faithful, if inadequate, idea of Spain as it is to-day. His impressions, his descriptions, and his opinions are coloured by an unfailing sympathy with his subject. He has endeavoured, with more than partial success, to grasp the Spanish point of view. "It may be," he writes in the preface, "that my personal relations with the Spanish people have been more fortunate than that of some other authors, whose books on Spain I have seen; but in a somewhat wide experience of countries and men, I have never met their equals in courtesy and true consideration to the stranger within their gates. I have encountered all sorts and conditions of men in the sunny South, the rugged North, and the thriving East of the Kingdom, and from each and every one I have received nothing but kindness and goodwill."

The illustrations got together in this volume constitute a complete panorama of Spain; they have been produced with infinite care and by the most perfect process.

PRESS NOTICES

El Vanguardi, Barcelona (4th December 1903).—"Mr. Albert F. Calvert, distinguished English traveller and author, has published in London a magnificent volume, under the heading of 'Impressions of Spain.'

"It is the best book which has been published abroad concerning Spain."

La Publicidad, Madrid (18th December 1903).—"The whole of Spain will assuredly be grateful to the said author for the publication of this, which, among other pleasing characteristics, is the work of a lover of Spain, a fervent friend, and enthusiastic admirer of our beloved country."

El Diario Español, Barcelona (18th December 1903).—"It is, indeed, an exquisitely tasteful album, a recapitulation of the impressions received in Spain by a traveller as discreet as he is minute in detail."

El Graduador, Alicante (22nd December 1903).—"Both the author and the publishers have rendered our country service by the publication of this work, because it gives information relating to all that is worthy of notice in Spain that the dwellers in Great Britain should have. . . ."

Times (27th November 1903).—"Mr. Calvert covers a great deal of ground, and treats a great many subjects. There is an immense number of portraits and views."

Daily Mail (26th December 1903).—"Mr. Calvert's work is the result of experience derived from a series of visits extending over many years.

"Mr. Calvert lends to his theme freshness of colour, detail, and good judgment."

Daily News (31st December 1903).—"No work of recent times so adequately depicts with pen and picture Spain and its people with so sympathetic an appreciation of its greatness and charm."

Pall Mall Gazette (15th December 1903).—". . . Its charm—for it has a charm of its own—consists in the author's whole-hearted enthusiasm for his subject. He is so frankly fond of Spain and the Spaniards that his fondness must infect the most hostile reader."

Commercial Intelligence (23rd December 1903).—". . . It is pleasant to come upon such a book as Mr. Albert Calvert's 'Impressions of Spain,' a work that is wholly charming if only for its enthusiasm, a

somewhat rare quality. Mr. Calvert has a wide and intimate acquaintance with Spain, and has given us an appreciative and discriminating account of some of his experiences among an interesting people in a beautiful country.

"The book is beautifully printed and profusely illustrated."

Chamber of Commerce Journal (January 1904).—". . . We confess that rarely have we seen a book that afforded us greater interest and pleasure than Mr. Calvert's handsome volume."

Western Mail, Cardiff (18th December 1903).—"The author, Mr. Albert F. Calvert, F.R.G.S., is a man of many travels and of trained observation, and his knowledge of the country under consideration is both broad and intimate.

"The author has chosen his material with much skill and care, and has presented it in attractive and convincing form."

Birmingham Gazette (26th December 1903).—"Mr. Calvert has travelled much in Spain for many years, and has recorded in this volume his impressions of people he has met and places he has seen in the course of his journeyings."

Western Daily Press, Bristol (26th December 1903).—". . . Mr. Calvert has not written what, in the ordinary acceptation of the term, is known as a guide-book; but still, in a delightful way, he imparts a very large amount of information, and over and over again gives evidence of keen observation and power of deduction. . . ."

Western Morning News, Plymouth (24th December 1903).—"Those who have read Mr. Calvert's books on Australia will be eager to welcome this new book from the same pen. The fresh land and the new people call forth the same happy and skilful picturing power. If the reader perceives a more favourable verdict on the Spaniards than is usual, the fact is probably due to the sympathetic attitude of the traveller, and to his longer stay amongst these valiant Southerners."

Hull Daily Mail (19th December 1903).—". . . Mr. Calvert does yeoman service to the land which has enlisted his so evident hearty graces and goodwill. His book makes such surprisingly pleasant reading, and its views and photographs inspire such wonder and admiration, that many misconceptions induced by past hostilities perforce fade into forgetfulness, and the reader has insight anew into the Spanish land and people."

Liverpool Courier (22nd January 1904).—"Sunny Spain is undoubtedly a land to entrance the traveller. Rich alike in her physical features, her history, romance, poetry, art and natural resources, she offers an endless variety of charm to the visitor. Mr. Albert F. Calvert, F.R.G.S., in his book, 'Impressions of Spain,' has touched upon every aspect of the country and its inhabitants. . . ."

Keighley News (9th January 1904).—". . . The work is got up well in every sense, and is thoroughly interesting."

Morning Advertiser (21st December 1903).—"Practically all that is interesting to the historical student, art lover, and geographical inquirer as to ancient and modern Iberia, is embraced within the scope of Mr. Calvert's ample and attractive pages."

Athenæum (2nd January 1904).—"Mr. Calvert has written a sensible book in his 'Impressions of Spain,' profusely furnished with the usual photographs."

Observer (6th December 1903).—"A simple record of impressions of people I have met and places I have visited during a series of many journeyings in different parts of that greatly interesting and much-misunderstood country. Very fully illustrated."

The Field (23rd January 1904).—"We may say that we can heartily recommend this book to our readers; as, beside being written in a pleasant, readable style, it contains much really useful information."

Lloyd's Newspaper (13th December 1903).—"There are many people who travel much, yet to whom Spain is still an unknown country. If they take up this book it is highly probable that they will make the sunny land their next holiday place, so great are the attractions Mr. Calvert shows it to offer. But whether travellers or stay-at-homes, the volume will be found full of interest to all readers who desire to know something of other lands besides their own. The author is evidently much in love with Spain and her people; and when one has read what he has to say about them, the wonder would be if he were not.

"Nearly 300 photographs illustrate this very handsome, fascinating, and informing volume."

Court Circular (19th December 1903).—"Mr. Calvert's records of his travels are always interesting. His impressions are those of a shrewd man of the world who is not content to accept for gospel the first tale which any old-timer or inhabitant may tell him. He is inclined to get at the truth, and his inclination seldom leaves him at fault. I have read, in the past, with much interest, the record of his explorations in Australia; with an equal amount of interest I have perused his 'Impressions of Spain.'

"I can honestly recommend the book to any one desirous of acquiring a knowledge of Spain as the country exists to-day."

Public Opinion (4th December 1903).—"Mr. Calvert's name is so intimately associated with Australia and Australian exploration, in deed as well as in word, that it is with some curiosity we turn to this beautiful book on Spain. Whether in the South Seas, or the South of Europe, Mr. Calvert carries with him an eye which notes all the salient features of interest in a country and a people."

T.P.'S Weekly (11th December 1903).—"Spain seems a field for the camera at present: the photographs which illustrate Mr. Calvert's considerable work are really beautiful. . . . It is very interesting and well written."

Mining Journal (19th December 1903).—"The book is beautifully illustrated and printed, and the author may be congratulated on a work that is by far the best he has produced."

Bookseller (17th December 1903).—". . . 'Extensive and peculiar' are the obvious words to apply towards Mr. Calvert's knowledge of Spain, which he evidently knows very thoroughly, from Tarifa to Cabo de Peñas, and from Castellon to Salamanca. Add to this intimate knowledge of country and people, that craftiest of literary knacks, the imparting in the most pleasing of styles the impressions of eye and ear to all whom it may concern, and the excellencies of the work are immediately patent. Scarcely a town of note in the Peninsula is left unnoticed by Mr. Calvert in this volume; of each he has naturally much to say."

Publishers' Circular (25th December 1903).—"We have hitherto so closely associated Mr. Calvert with Australia and the mining interest that it seems difficult to imagine him, as a book writer, in any other aspect. But the good attributes which carried him to success in his previous volumes, the faculties of quick observation, great energy, and readiness of description, would serve him in his exploration of any country; and of this we have ample testimony in his present work. Like the others, too, it abounds in illustrations."

Bookseller (17th December 1903).—"We must lay stress upon the fact that the volume is embellished by a series of the most delightful and artistic photographs dealing with the country, and with innumerable cosas de España, thus putting the final touch upon a work which ought to be in the hands of every one who would know something of the most maligned and, possibly, the most delectable country in Europe."

Christian World (7th January 1904).—"The book is almost an album of Spanish views, which will delight readers who know Spain, and set those who have not had the privilege longing to visit that land of romance and sunshine."

Western Mail (18th December 1903).—"Mr. Calvert's descriptions of town and country, interesting though they are, are surpassed by his delineation of national character and his narrative of personal relations with the people. He has none of that jaded humour sometimes met with in men who have sated their curiosity with sight-seeing, and have made an exhaustive acquaintance, as they think, with every type of human nature. On the contrary, his interest is fresh and warm, and he is frankly enthusiastic about his subject."

Western Daily Press (26th December 1903).—"In a delightful way he imparts a very large amount of information, and over and over again gives evidence of keen observation and power of deduction."

Bristol Mercury (23rd December 1903).—"Seldom have we met with a book more freely dotted with pictures of every time—architectural, personal, and rural."

Scotsman (3rd December 1903).—"He contrives, without becoming prosy or dull in the slightest degree, to convey an immense amount of information."

The Alhambra of Granada

Being a Brief History of the Moslem Rule in Spain from the Reign of Mohammed the First to the final Expulsion of the Moors, together with a particular Account of the Construction, the Architecture, and the Decoration of the Moorish Palace, by Albert F. Calvert, with 80 Coloured Plates and nearly 300 Black and White Illustrations (New Edition).

THE first edition of this handsome work having been exhausted within a few months of its publication, it has been found necessary to reprint it in response to the continuous demands for copies from Spain and America, as well as from the collectors of Great Britain. The author was inspired to undertake the work by the surpassing loveliness of the Alhambra, and by his disappointment in the discovery that no such thing as an even moderately adequate illustrated souvenir of "this glorious sanctuary of Spain" was obtainable. Keenly conscious of the want himself, he essayed to supply it, and the result is a volume that has been acclaimed with enthusiasm alike by critics, artists, architects, and archæologists. His ambition was to produce such a souvenir of the Red Palace as he had desired to obtain after his visit to Granada, and the achievement of his purpose has been acknowledged in the assertion of a well-known reviewer that the book "exercises on the reader something of the fascination which inspired its production, and conveys much of the subtle and enduring beauty of the place."

The publication of "The Alhambra" was accorded a reception by the Press which was remarkable for its tone of unanimous and cordial appreciation. It has been variously described as, "this standard work upon a standard subject"; "among the most important art works that has been published during recent years"; "the most complete record of this wonder of architecture which has ever been contemplated much less attempted"; "one of the most magnificent books ever issued by the English Press"; "a fitting memorial of one of the greatest of human achievements"; "perfect in description and equally perfect in artistic illustration"; and "one of the most sumptuous of modern tomes." "In this book," one writer declared, "Mr. Calvert has not only done signal service in the cause of archæology, but has placed British architecture under a deep obligation."

The author's "conscientious industry and literary thoroughness in the exhaustive treatment of an elaborate and worthy theme," have been commended as "contributing as much as anything to bringing home to men's minds the greatness of the Moors and the crowning civilization of their rule"; and "it may be doubted," another writer has declared, "if Irving, or any other visitor, would perceive half as much of the beauty of the Alhambra." The Duke of Mandas, the late Spanish Ambassador in London, who was entrusted by Alfonso XII. with the restoration of the Alhambra, in a letter to the author said: "The text is even more beautiful than the illustrations. . . . I spent twenty-seven months very near the Palace of the Arab Kings, and I am reading, eagerly and reflectively, all that you, with so much erudition, have written concerning it." The King's Chamberlain, the Duke of Sotomayor, wrote in warm terms of "your interesting and beautiful work on the Alhambra"; and His Majesty, Alfonso XIII., in accepting a copy of the work, expressed his "heartfelt thanks and appreciation."

In Spain the publication was welcomed with equally gratifying cordiality. *El Graduador*, in acknowledging the "good service rendered to our nation" by the issue of "The Alhambra," said: "We had previously read all the books dealing with the sumptuous edifice at Granada, but in all truth we must say that Mr. Calvert has, in many ways, surpassed those which up to the present have appeared in our country and abroad." The *Diario de Barcelona*, in a lengthy notice in which the writer "cannot praise the book sufficiently," declares "Mr. Calvert has come and done worthily that which we should have done years ago." Mr. Calvert's task, with regard

to the illustrations, was entirely confined to that of selection and exclusion, for when his design became known in Spain, he was inundated with offers of pictures of every description. Artists placed their studios at his disposal; collectors begged him to regard their galleries as his own; and students directed his attention to little known publications on the subject. The best illustrations in the publications of Girault de Prangey, J. Bourgoin, John F. Lewis, and of James C. Murphy, who spent seven years in the study of the artistic marvels of the Alhambra, are reproduced here for the first time, together with the beautiful plates of Owen Jones, who disposed of a Welsh inheritance in order to produce his great works on the "Plans, Elevations, Sections, and Details of the Alhambra," and his "Grammar of Ornament," which has been described as "beautiful enough to be the horn-book of the angels."

In his preface to the first edition, Mr. Calvert wrote: "The Alhambra may be likened to an exquisite opera which can only be appreciated to the full when one is under the spell of its magic influence. But as the witchery of an inspired score can be recalled by the sound of an air whistled in the street, so—it is my hope—the pale ghost of the Moorish fairy-land may live again in the memories of travellers through the medium of this pictorial epitome." It was with this end in view that the author devoted himself to his task, and it has been admitted that by the aid of black and white and colours he has achieved his ambition in the production of a tangible remembrancer of the delights of this Granadian paradise—

"Where glory rests 'tween laurels,
A torch to give thee light."

PRESS NOTICES

Building World (10th September 1904).—"It is hardly too much to say that this is one of the most magnificent books ever issued from the English Press."

Bookseller (7th September 1904).—"The author is thoroughly acquainted with that country, and few writers would be better qualified to describe the Alhambra. . . . One is really puzzled where to begin or where to stop, in praising the illustrations."

Financial News (8th September 1904).—"The coloured designs open up a new world to an artist, and offer a boundless field of investigation and admiration to a student of Arabian architecture and decoration."

Morning Post (8th September 1904).—"Though the historical and descriptive text forms a valuable feature of the volume, Mr. Calvert relies chiefly on the illustrations. . . . Many beautiful coloured plates are given, and the book affords an inviting opportunity of studying this beautiful example of Moorish art."

British Architect (9th September 1904).—"It is, perhaps, the most complete record of this wonder of architecture which has ever been contemplated, much less attempted."

Morning Advertiser (12th September 1904).—"Mr. Calvert's book will be a valuable addition to the library, a beautiful and interesting ornament for the book-table, and a treasure to the student of decorative art."

The Western Daily Press (12th September 1904).—"Mr. Calvert gives us a Book Beautiful. He has crowned his work by 'The Alhambra,' a much more elaborate, still more beautiful book."

Sussex Daily News (15th September 1904).—"Mr. Calvert, who is eminent as a traveller, writes with charm and power, and he may be said to have given to the world the final book on the Alhambra."

Nottingham Express (17th September 1904).—"Among the works dealing with the Alhambra and its artistic beauties, the present sumptuous volume by Mr. Calvert stands *facile princeps*. It is the last word on the subject. No praise is too high for the manner in which the coloured blocks have been produced. They are superb."

Review of Reviews (October 1904).—"As the famous palace of the Moorish Kings stands alone in its glory among the marvels of the architecture of the world, so Mr. Albert F. Calvert's beautiful volume, 'The Alhambra,' has a pride of place that is all its own among the books of the month."

El Graduador, Alicante (3rd October 1904).—"We have previously read books dealing with the Alhambra, but we must say that Mr. Albert F. Calvert has, in many respects, surpassed those which up to the present have appeared in our own country and abroad."

Ely Gazette (21st October 1904).—"Altogether this is one of the most beautiful books of modern times."

Publishers' Circular (29th October 1904).—"Mr. Calvert has given to the public many finely illustrated volumes before this, but never anything so thoroughly artistic as the present production. . . . It may fairly lay claim to being one of the most artistic productions of the year."

Guardian (2nd November 1904).—"This volume is artistically excellent. Its beautiful pictures and drawings set before us the Moorish work with all the marvellous details of colour and design."

Sphere (4th November 1904).—"The quality of the illustrations is certainly above criticism. Every detail of the famous Moorish Palace is presented in a series of exquisite coloured plates."

Daily Telegraph (24th November 1904).—"Both Mr. Calvert and his publishers may be congratulated on a collaboration which has produced the standard work upon a splendid subject."

Diario de Barcelona (14th December 1904).—"The publication of the book of Señor Calvert will contribute not a little to making the monument known and to obtaining its preservation. . . . He has produced a work which we do not hesitate to describe as quite complete, well arranged, and truly magnificently illustrated. . . ."

Eastern Daily Press (28th September 1904).—"This remarkable masterpiece of book production."

Sussex Daily News (15th September 1904).—"A splendid work, perhaps the most sumptuous book on Spain which has ever been produced. . . . A magnificent book which is not likely to be superseded for many years to come."

Sphere (4th November 1904).—"This is, I imagine, quite the most beautiful book upon the Alhambra issued in England."

Sportsman (13th September 1904).—"By the publication of his superb pictorial guide to the Alhambra, Mr. Albert F. Calvert has not only done signal service in the cause of archæology, but has placed British architecture under a deep obligation to him for compiling such a complete, artistic, and architectural record of the famous Moorish Palace. . . . Mr. Calvert is to be congratulated on the authorship of a notable work of art."

Globe (28th September 1904).—"The sumptuous volume on the Alhambra can fairly be counted among the more important art books which have been published during recent years."

Moorish Remains in Spain

Being a Brief Record of the Arabian Conquest and Occupation of the Peninsula with a Particular Account of the Mohammedan Architecture and Decoration in the Cities of Cordova, Seville, and Toledo, by Albert F. Calvert, with many Coloured Plates and over 400 Black and White Illustrations, Diagrams, &c.

THE wonderful and irreproducible monuments of the lost art of the Moors, which are gradually disappearing from the four great capitals of Mohammedan Spain, have been made the subject of many books, some inadequate and unsatisfactory, others so rare and expensive as to be practically inaccessible to the general public.

The author of this volume was inspired to undertake the work by the surpassing loveliness of the Moorish monuments of Granada, Cordova, Seville, and Toledo, and by his disappointment in the discovery that no such thing as an even fairly adequate illustrated souvenir of them was obtainable. Keenly conscious of the want in his own experience, he essayed to supply it, and the result was, in the first place, a book upon the Alhambra that was acclaimed with enthusiasm alike by critics, collectors, artists, architects, and archæologists. His desire was to produce such a pictorial memento of "this glorious sanctuary of Spain," as he had sought for in vain after his first visit to Granada, and his success has been acknowledged in the admission of a well-known reviewer, that the book "exercises on the reader something of the fascination which inspired its production," and "conveys much of the subtle and enduring beauty of the place." "It may be doubted," another writer has declared, "if Irving, or any other visitor, would perceive half as much of the beauty of the Alhambra."

The publication of "The Alhambra" was accorded by the Press a reception which was remarkable for its tone of generous appreciation. In England it was welcomed as "a fitting memorial of one of the greatest of human achievements . . . perfect in description, and equally perfect in artistic illustration." In Spain, the author was acknowledged to have produced a book that has "surpassed all those which have up to the present appeared in our country and abroad," and to have "done worthily that which we should have done years ago." The Duke of Mandas, the late Spanish Ambassador in London, in a letter to the author, declared that "the text is even more beautiful than the illustrations"; the King's Chamberlain, the Duke of Sotomayor, wrote in warm terms of "your interesting and beautiful work on the Alhambra"; and His Majesty, Alfonso XIII., in accepting a copy of the work, expressed his "heartfelt thanks and appreciation."

In subsequent and prolonged visits to Spain, Mr. Calvert realised that while the Alhambra has rightly been accepted as the last word on Moorish Art in Spain, it cannot be regarded as the solitary monument of the splendour and might with which the Arabs stamped their virile and artistic personality upon Andalus. The Arabian sense of the beautiful put its seal upon Cordova, and made the city its own; it blended with the joyous spirit of Seville; it forced its impress upon the frowning forehead of majestic Toledo. In these three cities Mr. Calvert found the supplement of the art wonders that he had described in "The Alhambra"; and encouraged by the reception accorded to that work in Spain and America, as well as in this country, and by the gracious permission of King Alfonso XIII. to inscribe the work to His Majesty, he undertook to produce the result of his further researches in this volume on "Moorish Remains in Spain."

For the historical data, and some of the descriptions contained in this book, Mr. Calvert has levied tribute on a large number of authors—Don Pascual de Gayangos, the renowned translator of Al-Makkari; the "Handbook" and the "Gatherings" of Richard Ford; Sir William Stirling-Maxwell's "Don John of Austria"; "The History of the Conquest of Spain," by Henry Coppeé; Washington Irving's "Conquest of Granada"; Miss Charlotte Yonge's "Christians

and Moors in Spain"; Stanley Lane-Poole's "The Moors in Spain"; the writings of Dr. R. Dozy, of Leipsic; Muhammed Hayat Khan's "Rise and Fall of the Muslim Empire in Spain"; Hannah Lynch's "Toledo"; Walter M. Gallichan's "Seville"; "The Latin-Byzantine Monuments of Cordova"; "Monumentos Arquitectōnicos de España"; Pedro de Madrazo's "Sevilla"—these, and many less important writers on Spain, have been consulted.

In the scheme of this work the author has made the letterpress subservient to the illustrations. From the nature of Arabian art, and the characteristic minuteness of the details of which Morisco decoration is composed, lengthy descriptions of architecture, unaccompanied by illustrations, become not only tedious but positively confusing to the reader, while, on the other hand, a sufficiency of illustrations renders exhaustive descriptions superfluous. Inadequate and misleading as photography, and even colour process blocks must prove in conveying a sense of beauty, which is almost untranslatable, it is in these reproductions that the art of the Moors will be best understood. As in the case of "The Alhambra," Mr. Calvert's task, with regard to the illustrations, was entirely confined to that of selection and exclusion, for when his design became known in Spain, he was inundated with offers of pictures of every description. Artists placed their studios at his disposal; collectors begged him to regard their galleries as his own; and students directed his attention to little known publications on the subject. The best illustrations in the "Monumentos Arquitectōnicos de España," and the rare publications of Girault de Prangey, and J. Bourgoin, have been reproduced here for the first time; and while photographers have been employed in Cordova, Granada, and Seville to obtain new views of the various Moslem monuments existing in those cities, libraries and museums have been explored for old prints and pictures illustrative of the same subjects at a previous period of their history. Neither time, labour, nor expense has been spared to make the volume complete and representative, and in this respect it has a distinct technical value to artists, designers, and decorators, apart from its purely artistic beauty. A series of 200 designs, produced to illustrate the composition and development of various schemes of Arabian ornament, will be found of special interest to students of Moorish art.

It is in this unique collection of illustrations, rather than in the written word, that the author has striven to do justice to his subject. In his preface he admits that "neither by camera, nor brush, nor by the pen can one reflect with any fidelity the effects obtained by the Moorish Masters of the Middle Ages. In their art is to be found a sense of the mysterious that appeals to one like the glint of moonlight on running water; an intangible spirit of joyousness that one catches from the dancing shadows of leaves upon a sun-swept lawn; and an elusive key to its beauty which is lost in the bewildering maze of traceries, and the inextricable network of design. The form, if not the fantasy, of these fairy-like, fascinating decorations, may, however, be reproduced, and this I have endeavoured to do."

These illustrations are reproduced by the latest and best methods; and the volume, which is handsomely printed and bound, makes its appeal, both as a work of art and as an exhaustive record of an art that is dead.

PRESS NOTICES

Times (6th July 1906).—"It is an excellent piece of work."

Daily Telegraph (8th August 1906).—"A deeply interesting historical treatise on one of the most picturesque periods of European history."

Standard (5th February 1907).—"It is distinctly a treasurable volume."

Pall Mall Gazette (5th April 1906).—"It is really impossible to do justice, in a journal of this kind, to the sumptuous volume. To do that, we should have to summon all the resources of the colour printer's art to our assistance in order to reproduce them in a special *edition de luxe* of the *P.M.G.* . . . The making of this book must surely have been a veritable labour of love; and love's labour has certainly not been lost."

Spectator (7th April 1906).—"This is one of the books to which a simply literary review cannot pretend to do justice."

Academy (19th May 1906).—"Mr. Calvert has produced a beautiful book."

Crown (24th May 1906).—"It is certainly one of the most interesting books of the year."

Liverpool Post (20th June 1906).—"It is in every way worthy of its fascinating subject."

Birmingham Daily Post (20th April 1906).—"Not only is the book carefully thought out and well arranged, but it is written in a most sympathetic spirit, and abounds in passages of real eloquence."

Dundee Advertiser (17th March 1906).—"The illustrations are simply manuals of reproduction."

Outlook (21st April 1906).—"We cheerfully admit Mr. Calvert into the ranks of those whom posterity will applaud for delightful yet unprofitable work."

Antiquary (July 1906).—"In many respects this handsome volume is a timely wedding present for his Spanish Majesty, as it is a gorgeous literary tribute to the beauty of three jewels in the Spanish Crown—Cordova, Seville and Toledo."

Connoisseur (October 1906).—"No surer guide could be followed than Mr. A. F. Calvert, in his two scholarly and richly illustrated volumes, the first, published some time ago, dealing with the Alhambra, the second, now under notice, with other Moorish Remains in the Peninsula."

Life of Cervantes

A New Life of the Great Spanish Author to Commemorate the Tercentenary of the Publication of "Don Quixote," by Albert F. Calvert, with numerous Portraits and Reproductions from Early Editions of "Don Quixote."

THE Tercentenary of the publication of the First Part of the immortal romance of "Don Quixote" has been seized by the author as an excuse for issuing a new life of Miguel de Cervantes Saavedra. It is, admittedly, somewhat late to weave new laurels for the brow of Spain's chiefest author—the last word on "Don Quixote" has been spoken. The great contemporary of Shakespeare has long since come into his own among the world's heroes; no country has forborne to do him honour; no literature is complete that is without a translation of his book.

But while it is, perhaps, not quite correct to say that Cervantes is more talked about than understood in this country, the fact remains that while his career forms as eventful and varied a history as that of the knight-errant of La Mancha himself, the number of biographies of the Spanish writer in the English tongue is curiously limited, and those that exist are so rare as to be almost unobtainable. Several hundred works of biography, commentary, and criticism of Cervantes' life and writings have been published in various languages, but they do not include a handy, concise, and readable introduction to the study of the author, such as this volume is intended to supply.

The author has no new data to offer, but he has put forth his conclusions, where they traverse the judgment of other writers, with all reserve; and on points of fact he has accepted the verdict of the majority of the authorities on the subject. As in the case of our own Shakespeare, the details of Cervantes' life are meagre and veiled with uncertainty. "He passed through the world," as Aribau tells us, "as a stranger whose language was not understood." He had no Boswell at his elbow, but we have sufficient contemporary evidence of the man and his character to recognise the truth of posterity's judgment: "Fearless in peril, strong in adversity, modest in triumph, careless and generous in his own concerns, delighting in conferring favours, indulgent to the well-meant efforts of mediocrity, endowed with a sound and very clear judgment, and an imagination without example in its fecundity."

The illustrations which Mr. Calvert has secured for the volume will ensure it a warm welcome among Cervantists. The twelve title-pages of various editions of Cervantes' works, and the illustrations from some of the earliest impressions of "Don Quixote," are of special interest; and, in default of an authentic likeness of the inspired Spanish author, a choice is given of all the best-known artistic attempts to repair the omission.

PRESS NOTICES

Standard (14th March 1905).—"This seasonable little book is one that should serve a useful purpose."

Daily News (14th March 1905).—"An admirable, condensed biography."

Westminster Gazette (16th February 1905).—"We recommend the book to all those to whom Cervantes is more than a mere name."

The Queen (4th March 1905).—"This is really a capital and most interesting little book."

Vanity Fair (2nd February 1905).—"Nothing could be more useful than this careful and authoritative book."

Dublin Express (20th March 1905).—"The 'Life' is written in a thoroughly interesting and readable manner, and its historical accuracy is fully vouched for."

El Defensor de Granada (15th March 1905).—"The book constitutes a most opportune literary jewel."

El Graduador, Alicante (15th March 1905).—"The most notable work dedicated to the immortal author of 'Don Quixote' that has been published in England."

Globe (30th January 1905).—"Written in a straightforward unaffected style, this short memoir omits little of real importance in the consideration of its subject."

Granada: Present and Bygone

By Albert F. Calvert, with 20 Coloured and 8 Half-tone Illustrations, and over 200 Line Drawings in the Text.

EXTRACT FROM PREFACE

NO city in Spain possesses so much fascination for the foreigner as the old Moorish capital of Granada. Toledo boasts a greater antiquity, Seville may flaunt a larger share of sensuous beauty, but the mysterious charm of the City of the Moor is irresistible. Few that set foot in the halls of the Alhambra escape the spell that legend has woven about the palace—the spell which inspired the pen of Washington Irving and by him communicated to his Anglo-Saxon contemporaries. Since Prescott revealed Granada as a second Troy and glorified the campaigns of the Catholic Sovereigns into a fifteenth-century Iliad, the keenest rays of criticism and the coldest surveys have failed to dispel the glamour which makes the city the Mecca of every pilgrimage beyond the Pyrenees.

To the Spaniard, Granada is an epitome of seven centuries of national aspiration and endeavour. It is at once the coping-stone of the edifice of Spanish nationality, the noblest monument of a vanished civilization, the high-water mark of Moslem culture.

The enchantment of the Alhambra has held me captive since my first visit, and consumed me with the desire to make better known its manifold beauties. At times, indeed, I have been accused of an excess of enthusiasm for my subject, but in the following pages I have endeavoured to approach the last stronghold of the Spanish Moor in a critical, if not entirely dispassionate, mood. And I have found (as others have found before me) that its beauty becomes the more admirable the better it is understood.

It has been with me a labour of love to bring together and to condense the appreciation of a variety of authors—English, French, Spanish, and German—who have written of the history and art of Granada. It is unnecessary, perhaps, to name all the works that I have consulted, but I take this opportunity of mentioning one among them, which, while it has been of exceptional value to me, seems to be hardly known outside the city of which it treats. I refer to the "Guia de Granada," by Don Francisco de P. Valladar, the learned and courteous Annalist of the Province, to whom, with peculiar pleasure, I hasten to confess myself indebted.

With the aid of the text I hope that the visitor to Granada will be helped to a fuller appreciation of the city and its history, but as a souvenir of a visit this book will have its greater value in the pictures with which it is enriched. In my three previous publications on Granada and the Alhambra I relied almost entirely upon the art of the photographer, but in the present case I have invested the illustrations with a personal note by revealing the place with the assistance of contemporary artists. Of these pictures, all of which have been specially drawn for this book, the twenty coloured illustrations are by Mr. Trevor Haddon, R.B.A., and the black and white drawings are by him, Walker Hodgson, Louis Weirter, M. Green, F. H. Gallichan, and M. Reed.

PRESS NOTICES

Morning Post (29th June 1908).—"Full of excellent descriptions and interesting information."

Standard (29th June 1908).—"A scholarly book."

Globe (8th July 1908).—"It is a history, and an artistic, archæological and architectural guide."

Liverpool Daily Post (22nd July 1908).—"We are thankful for falling under such able and sympathetic guidance."

Pall Mall Gazette (15th May 1908).—"From the pen of a well known and prolific enthusiast on Spanish subjects."

Publishers' Circular (30th May 1908).—"We heartily commend his book to all lovers of the beautiful."

Spectator (30th May 1908).—"A specially good volume."

Glasgow Herald (3rd July 1908).—"An admirable album and souvenir of Granada."

Saturday Review (25th July 1908).—"The book is excellently adapted for travellers, and treats, perhaps, more fully of the town of Granada, as well as of the Alhambra itself, than any other book upon the subject which is easily attainable."

The Field (18th July 1908).—"The intending tourist cannot do better than to study it. . . . A volume that we can strongly recommend to the notice of our readers."

Country Life (6th June 1908).—"Indispensable to any future visitor."

Scotsman (1st June 1908).—"A beautiful and readable book which every visitor to Granada will desire to possess."

Post, Chicago (1st August 1908).—"The closing chapter on the great painter Alonso Cano is of particular interest. . . . It is so informative in its character that one reads it with a peculiar satisfaction."

Southern Spain

By Albert F. Calvert, with 75 Coloured Plates and Maps.

EXTRACTS FROM PREFACE

FEW travellers have leisure enough to traverse the wide realm of tawny Spain in its every part. Those who must confine their attention to a single province naturally select Andalusia, where all the Northerner's preconceptions of the South find realization. The wild scenery of Southern Spain, the gay open-air life of the people, the monuments attesting the splendour of the extinct civilization of the Moor, the spell of romance which still holds its cities, makes this land one of the most interesting and fascinating in Europe to the artist, the archæologist, and the dreamer.

The present volume, mainly the embodiment of personal impressions and observations, is intended partly to supply the place of a guide-book to this part of the Peninsula, and with that object I have brought together as much of history, art, and topography as the traveller is likely to assimilate. Into the descriptive matter I have introduced a little gossip, which will, I hope, be not found altogether irrelevant, and may serve to beguile the tedium of a bare recital of facts.

While I have endeavoured to make the book as useful to travellers as within the prescribed limits was possible, I have essayed to give it, by means of the illustrations, a more permanent value. It is on the brush rather than on the pen that I have relied to convey an idea of the gorgeous panorama of Southern Spain, and to recall to the returned traveller his impressions of the land.

As a vade-mecum, then, for the tourist, and as an album and souvenir of the fairest portion of the realm of the Catholic King, I hope that the present volume will be of use to the public, despite the shortcomings it doubtless contains.

PRESS NOTICES

Daily Mail (21st November 1908).—"It is one of the most attractive books of this fine series (Black's Colour Series)."

Standard.—"This book on Southern Spain will delight almost every class of reader. . . . All who intend to travel in this part of glorious Spain will do well to study it."

Evening Standard (28th October 1908).—"A colour book of more than ordinary charm and distinction."

Scotsman (26th October 1908).—"Prose and pictures together make a delightful book."

Glasgow Herald (4th December 1908).—"The volume is worthy of the series of beautiful books to which it comes as an addition."

Manchester Courier (4th December 1908).—"Few volumes put forward so strong an appeal to the lover of beautiful books."

Aberdeen Free Press (17th November 1908).—"The descriptive matter contains an amazing amount of information, legendary, historical, and utilitarian."

British Weekly (23rd December 1908).—"The letterpress deserves the greatest praise."

The World (24th November 1908).—"Southern Spain has been the sketching-ground of Mr. Trevor Haddon, whose brilliant pictures of the romance, the stateliness, and the life of 'tawny Spain' are accompanied by yet another proof of Mr. A. F. Calvert's knowledge and appreciation of the land and the people beyond the Pyrenees."

New York Evening Post (12th December 1908).—"One of the most fascinating gift books of its kind."

Chicago Dial (16th December 1908).—"A sumptuous and well-informed handbook."

Times Literary Supplement (29th October 1908).—"Mr. Calvert has a close acquaintance with his subject."

Truth (25th November 1908).—"With its seventy-five pictures of places and scenes and people, it is a guide-book *de luxe*, the sort of guide-book with which the traveller may revisit the wild scenery of Southern Spain, renew acquaintance with the gay, open-air life of the people, and recall the buildings and monuments which remain as evidence of the departed Moorish civilisation."

Observer (8th November 1908).—"Mr. Calvert, who has written much about the Peninsula, but never better than in the text to this volume, well indicates in his opening sentences the range of the illustrations."

Outlook (31st October 1908).—"The book is a very useful one."

Dundee Advertiser (12th November 1908).—"He illuminates every step with a little reminiscence or a touch of gossip, and, without having much of the dry-as-dust style of the average guide-book, manages to furnish a mass of information of the kind supplied in those dreary, but necessary, manuals."

Westminster Gazette (18th November 1908).—"Mr. Calvert's descriptive art is lightly diversified by story and legend. Of history, art and topography his book comprises not a little."

The Spanish Series

By Albert F. Calvert

A NEW and important series of volumes, dealing with Spain in its various aspects, its history, its cities and monuments. Each volume is complete in itself in a uniform binding, and the number and excellence of the reproductions from pictures will justify the claim that these books comprise the most copiously illustrated series that has yet been issued, some volumes having over 600 reproductions of pictures, &c. The series contains over 6000 illustrations.

GOYA
TOLEDO
MADRID
GALICIA
SEVILLE
MURILLO
CORDOVA
EL GRECO
VELAZQUEZ
CERVANTES
THE PRADO
THE ESCORIAL
SCULPTURE IN SPAIN
MURCIA AND VALENCIA
ROYAL PALACES OF SPAIN
SPANISH ARMS AND ARMOUR
GRANADA AND THE ALHAMBRA
LEON, BURGOS, AND SALAMANCA
TAPESTRIES OF THE ROYAL PALACE
CATALONIA AND BALEARIC ISLANDS
SANTANDER, VIZCAYA, AND NAVARRE
VALLADOLID, OVIEDO, SEGOVIA, ZAMORA, AVILA, AND ZARAGOZA

PRESS NOTICES

Sketch (13th November 1907).—"The get-up of the books is in every way worthy of a series of this magnitude—a series which, as one reviewer has said, could not have been carried out by another living author; and the lavish abundance of the plates with which they are illustrated is evidence that the books could not have been produced at the price that is charged for them. . . ."

St. Pancras Gazette (30th November 1907).—"Whether we regard the 'Spanish Series' as single volumes on subjects of special interest, or as literary and artistic guide-books to all that is most worthy and beautiful in a wonderful and most fascinating country, we can have for them nothing but enthusiastic and grateful praise. No series yet issued has ever been so copiously illustrated, nor has been offered at so modest a price. . . . It is impossible to study these volumes without catching something of the author's enthusiasm for his subject, and we envy the reader who can undertake a tour of Spain in such company."

Queen (10th February 1907).—"No country has ever been illustrated so completely."

Literary World (1st June 1907).—"The subjects carry us straight to the heart of Spain."

British Weekly (29th August 1907).—"The 'Spanish Series' provides an indispensable set of guide-books for the ever-increasing company of tourists. . . ."

Darlington Times (27th April 1907).—". . . Mr. A. F. Calvert has found a rare field in a 'Spanish Series' which he has projected. . . . The books will be hailed with delight by every art lover and student of Spanish art, and visitors to Spain will find them invaluable guide-books."

Bristol Mercury (2nd May 1907).—". . . Each is lavishly illustrated with first-class photographic reproductions. . . . Those who are interested in Spanish history and culture should certainly possess themselves of these books. . . ."

Yorkshire Daily Press (11th May 1907).—". . . They are so extraordinarily rich in illustration that they may be enjoyed by the fireside reader almost as much as when they companion the student and sight-seer. . . . Those who have never visited Spain have little conception of its wealth of grandeur and beauty, and of the overwhelming impressiveness of solemnity of its records of a magnificent past. . . ."

Daily News (29th April 1907).—". . . Mr. Calvert has, too, included what we readily believe to be 'the most complete series of reproductions ever brought together.' These reproductions, it should be added, are excellently done, and should be of the utmost value to the uninitiated; their numerical strength and representative character are certainly achievements to be proud of. . . ."

Westminster Gazette (23rd July 1907).—". . . Books that are a real contribution to art literature, and will be of value alike to the connoisseur and the inexperienced student."

Daily Telegraph (7th August 1907).—". . . The interesting and valuable 'Spanish Series' is most useful to the traveller and most delightful to the stay-at-home. The illustrations are clear and good, and very great praise and many thanks are due to the author. . . . The photographs, besides those of the buildings and their details, include most of the celebrated pictures in the museums and churches."

Morning Leader (16th August 1907).—"Mr. Calvert's 'Spanish Series' makes up a sort of encyclopædia of Spain. . . ."

Road (August 1907).—". . . The charming character of these really beautiful books reflects the greatest possible credit on author and publisher alike, and no library can be complete without them."

Evening News (27th July 1907).—"The 'Spanish Series,' when it is finished, will have covered every city and every picturesque spot in what is still the least known country in the world. . . ."

Queen (10th August 1907).—". . . Assuredly if 'acquaintance with Spain cannot be made through the medium of the printed page,' he who has once been there can return again at will by perusing these charming books and looking at their beautiful illustrations."

Dundee Advertiser (5th December 1907).—"A great work for Spain is being accomplished through the publication of the magnificent volumes included in the 'Spanish Series.'"

Dundee Advertiser (13th August 1908).—"Lovers of Spain and Spanish art and architecture have long since recognised the debt which they owe to Albert F. Calvert for the splendid series of volumes which he originated, and which he is carrying to such an excellent completion. . . . His volumes will afford delight to travellers as well as to those who can only 'travel' by means of books."

The Standard (19th September 1908).—". . . Mr. Calvert is doing excellent service, alike to Spain and English tourists, by the admirable series of volumes on the Peninsula. . . ."

Belfast News Letter (19th September 1908).—"The volumes of the 'Spanish Series' give a large amount of information in an attractive style. . . ."

Daily Express (21st November 1907).—"Mr. Albert F. Calvert continues to revel in his task of illustrating Spain in sumptuous volumes crowded with beautiful pictures accompanied by enthusiastic letterpress concerning the glories, past and present, of King Alfonso's realm. . . ."

British Weekly (28th November 1907).—"All who have visited Spain, and all who hope to visit it, must be grateful to Mr. Albert F. Calvert for the splendid series of volumes in which he introduces us to the most venerable cities of the Peninsula. . . ."

Western Morning News (21st March 1908).—". . . The 'Spanish Series' consists of books which reflect almost as much credit upon the publisher and the printer as they do upon the editor, and that is saying not a little. . . ."

Morning Leader (21st February 1907).—"Any one of these volumes is a treasure-house of Spanish art, the whole series is a liberal education, a veritable encyclopædia of the national history and the national art."

Argonaut, San Francisco (1st February 1908).—"The 'Spanish Series' is unique in its way, and perhaps the only comprehensive attempt to unveil the artistic and architectural treasures of Spain."

World (7th September 1907).—". . . It is not too much to say that never before has an attempt been made to present to the public so vast a number of reproductions from quite acceptable photographs of Spanish works of art at so low a price."

Daily News (26th July 1907).—"Lovers of Spain will be grateful to him for the work he is doing in such volumes as these to provide a worthy monument of the greatness of its manifold appeals."

Liverpool Daily Courier (5th July 1907).—"Mr. Calvert, who is responsible for this curiously interesting series, is doing a remarkable work for Spain, and the service he does in describing for us the treasures of Spain and that nation's great personalities is really very considerable. . . ."

Bookman (September 1907).—". . . The 'Spanish Series' purports to show Spain in its many aspects, and does it by hundreds of well-chosen, well-produced illustrations, as well as by word of pen."

Manchester Courier (17th August 1907).—"The charm and value of the 'Spanish Series' are admirable in every respect. . . ."

Dublin Express (30th December 1907).—". . . Books such as these are not only of value and interest to those who love travel, but will be a valuable addition to any well-chosen library."

Glasgow Herald (8th July 1907).—". . . The 'Spanish Series' supplies a very complete album. . . . For the accompanying text, the compiler has availed himself of recognised authorities, and has found in them materials for useful handbooks in which tourists will find a judicious and satisfactory blend of history and description."

Glasgow Evening News (18th July 1907).—". . . But the illustrations are the thing of value for the general reader, and for him they throw a light on the beauties of Spain, which must form an almost irresistible inducement to travellers. They are evidently the result of the most painstaking enthusiasm, which has searched out innumerable details, many of which would probably altogether escape the eye of the untrained observer. No one can afford to leave behind him a guide-book of such an unusual and original quality."

Dublin Express (1st April 1907).—". . . Mr. Calvert has performed a real service to those who have never visited Spain. . . ."

Yorkshire Herald (27th February 1908).—". . . The beautiful 'Spanish Series' is as remarkable for its elegance of form and its cheapness, as for the wealth and excellence of its illustrations, which are mainly representations of Spanish architecture and of reproductions of the pictures of Spanish artists. . . ."

Publishers' Circular (29th February 1908).—". . . To place within reach of a modest purse such inspiring and instructive works is to confer a real favour upon lovers of good literature. . . ."

Journal, Providence, N.J. (29th March 1908).—". . . The valuable and delightful 'Spanish Series.' . . . Surely the student owes a debt of gratitude to Mr. Calvert and to the publishers for placing all this invaluable material in a form so readily available. . . . It is to be wished that this series, which has dealt so well with Spanish art, might be extended. . . . This 'Spanish Series' is on the whole most complete and well arranged. . . ."

Times of India, Bombay (6th May 1908).—"Mr. Calvert's volumes provide, at a modest price, a most simple and *recherché* feast for mind and eye. . . ."

Argonaut, San Francisco (1st February 1908).—". . . The 'Spanish Series' is unique in its way, and is perhaps the only comprehensive attempt to unveil the artistic and architectural treasures of Spain."

Outlook (4th April 1908).—". . . In the 'Spanish Series' the author has given an admirably condensed account of the characteristics, history, and points of interest of each place, and has lent them a distinct individuality which will help the uninitiated visitor in forming his impressions. The illustrations are well up to the high standard maintained in this series, and cover in their survey practically every inanimate object of interest that old Spain can furnish."

Daily Graphic (17th April 1908).—"Mr. Calvert, the general editor of the 'Spanish Series,' has issued a set of books which, with their marvellous wealth of photographic illustration, are a panorama of the artistic and archæological glories of the great country and people so happily allied to us by the bond of a doubly-cemented *entente cordiale*. . . ."

Morning Post (19th September 1907).—". . . These books are profusely and admirably illustrated, while their cheapness and portability should increase their attractiveness for the uncommercial traveller who asks for a little guidance in the mazes of art. The personal preferences of the writers, which the necessities of selection in a vast field of material have brought largely into play, are a positive advantage in giving unity and cohesion to their work. The conscientiousness and completeness of a catalogue and the vulgar selection of stereotyped favourites are thus equally avoided. . . ."

World (7th September 1907).—"Mr. A. F. Calvert's 'Spanish Series' will be heartily welcomed by all students of Spanish art, for it is not too much to say that never before has an attempt been made to present to the public so vast a number of reproductions from, on the whole, quite acceptable photographs of Spanish works of art at so low a price."

Liverpool Post (5th June 1907).—". . . The scheme of the series is a wide one, comprehending a scope that will make the Spanish handbooks very complete indeed. . . ."

Western Daily Press (1st July 1907).—". . . The 'Spanish Series' should form a peculiarly valuable collection of histories."

Queen (17th August 1907).—". . . The traveller could wish for no better companion in his researches, and the student by the fireside could hardly need a richer treasury of information."

Daily News (26th July 1907).—"Lovers of Spain will be grateful to Mr. Calvert for the work he is doing in such volumes as these to provide a worthy monument of the greatness of its manifold appeals."

Madame (13th July 1907).—"The beautiful 'Spanish Series' of books issued from 'The Bodley Head,' and edited by Albert F. Calvert, is a miracle of beauty and cheapness combined, and should be in the hands of all who love that land of old romance."

Western Morning News (19th July 1907).—". . . Books like these will send many to Spain to see for themselves, and to those who cannot go will prove a guide, an album, and a history combined, and will richly reward the time spent in perusal."

Catholic Times (8th November 1907).—". . . The volumes are so written that they appeal alike to the artist, the archæologist, and the tourist. The wealth of illustration is such that the least imaginative of readers must be affected by their appeal. . . ."

Bristol Times (10th August 1907).—". . . The books are a marvel of cheapness, combined with good workmanship."

Murillo

Being a Biography and Appreciation of the Great Spanish Painter, by Albert F. Calvert, Illustrated by a Series of over 150 Reproductions from Photographs of his most Celebrated Pictures in every Part of the World.

WHILE the names of Murillo and Velazquez are inseparably linked in the history of Art as Spain's immortal contribution to the small band of world-painters, the great Court-Painter to Philip IV. has received the lion's share of public attention. Many learned and critical works have been written about Murillo; but whereas Velazquez has been familiarised to the general reader by the aid of small, popular biographies, the niche is still empty which it is hoped that this book will fill.

In Art, it has been said, Velazquez is an eagle, Murillo an angel; and while the former has been proclaimed as "perhaps the noblest artist who ever lived," the latter has been described in no less confident terms as "the greatest painter Spain has produced." It is not the purpose of the author to compare or to contrast the work of these contemporary painters, the Prince and the Priest in the wide realms of Art, but to present the reader with a concise biography and appreciation of Murillo, illustrated by reproductions of his most celebrated pictures.

In this volume the attempt has been made to show the painter's art in its relation to the religious feeling of the age in which he lived, and his own feeling towards his art. Murillo was the product of his religious era, and of his native province, Andalusia. To Europe in his lifetime he signified little or nothing. He painted to the order of the religious houses of his immediate vicinity; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were forgotten or never known.

But the romance from which his life was almost free attaches to his pictures, which, after being secluded for two hundred years in shaded cloisters and dim convent recesses, were torn from their obscurity by the commercial greed of Napoleon's generals, and thrust before the amazed and admiring eyes of Europe. The fame of the "Divine Murillo," which grew beneath the shadow of the altar, was re-born amid the clash of arms, and in countries which for two centuries had forgotten his existence, he lived again the triumph which was his in his lifetime.

This book, although intended only as an introduction to the study of Murillo, has been prepared with some care; and the series of illustrations, which is, perhaps, the most complete collection of the pictures of any painter that has ever been published, has been produced by the latest and best processes.

PRESS NOTICES

Times (19th April 1907).—"The narrative is pleasantly written."

Evening News (17th April 1907).—"The book is so well and clearly written that it will prove a valuable contribution to literature on art."

Queen (22nd June 1907).—"This is a most interesting and useful monograph."

Yorkshire Herald (16th May 1907).—"Mr. Calvert's book on Murillo is supplied none too soon in satisfaction of a widely-made demand. No monograph on this, one of Spain's greatest painters, had ever appeared before, and many of us were (and are) curiously ignorant not only of his life but of his mode of work, of the chronology of the production of his pictures, of even his personality. . . . A word must be said here concerning the beautiful reproductions of pictures at the end of the volume: they convey an accurate impression of the artist's grouping, movement, and general characterisation, and greatly enhance the value of so informing a monograph."

Aberdeen Free Press (22nd April 1907).—"An admirable piece of work."

Dublin Express (15th April 1907).—"A valuable contribution to the history of Spanish art."

Eagle, Brooklyn (24th September 1907).—"The pages are jammed with facts, well handled, and the artistic discernment displayed is beyond praise."

Bookman (May 1907).—"A popular biography and a generous collection of pictures are given in this volume, and we can commend it to scores of persons who would be undoubtedly bored by reading a more serious and lengthy book on Murillo and his works. This is not 'the last word on Murillo,' but it is a book entertaining, suggestive, and likely to lead nineteen out of each score of readers to read more and study more fully the paintings of this Old Master."

The Escorial

Being a Historical and Descriptive Account of the Spanish Royal Palace, Monastery and Mausoleum, by Albert F. Calvert, Illustrated with Plans and 100 Reproductions from Pictures and Photographs.

THE Royal Palace, Monastery and Mausoleum of El Escorial, which rears its gaunt grey walls in one of the bleakest and most imposing districts in the whole of Spain, was erected to commemorate a victory over the French in 1557. It was occupied and pillaged by the French two and a half centuries later, and twice it has been greatly diminished by fire; but it remains to-day, not only the incarnate expression of the fanatic religious character and political genius of Philip II., but the greatest mass of granite reared by man which exists on earth, the Colossus of architecture, the eighth wonder of the world.

Since 1565—when the first stone was laid of *San Lorenzo el Real*, in acknowledgment of God's past blessing bestowed upon Philip, and in anticipation of Divine favours to come—until the present day, the bones of the Kings of Spain have, with two exceptions, been laid in the *Panteon de los Reyes*, and the immense building has been inseparably associated with the majesty and misfortunes of the Royal house of Spain.

The art, the literature, and the religion of the Kingdom, each in its austere, narrow, and impressive fashion, have been cherished in the fortress-like walls of the Escorial; and although its collection of priceless paintings has been distributed, and its library, once the richest in Europe, has been depleted by fire and the greed of the French soldiery, it is still passing rich in rare volumes and manuscripts, and its pictures include specimens by Coello, Carbajal, Tibaldi, Zuccaro, Giordano, Zurbaran, Ribera, Tintoretto, Titian and Veronese.

But, apart from its treasures and its decoration, this monastic city, this vast granite monument, comprising a palace, a convent, a mausoleum, two colleges, three chapter houses, and three libraries, equipped with 40 altars, 2673 windows, 1200 doors, 86 staircases, 89 fountains, and 120 miles of corridors, impresses by its sheer immensity; and though despoiled of its revenues, and diminished in its magnificence, it remains as a memento of the sturdy Geronimite soldiers of the faith, who fought and won the battle of the mind against barbarism, and handed down the knowledge and practice of Christianity.

In the text of this book the author has endeavoured to reconstitute the glories and tragedies of the living past of the Escorial, and to represent the wonders of the still stupendous edifice by reproductions of 100 of the finest photographs and pictures obtainable. Both as a review and a pictorial record it is hoped that the work will make a wide appeal among all who are interested in the history, the archæology, and the art of Spain.

PRESS NOTICES

Morning Post (29th April 1907).—"Taken in conjunction with the plates, the book is a guide of more than usual usefulness."

Queen (22nd June 1907).—"There is nothing superfluous in either text or illustrations, but everything necessary to a clear appreciation of the massive grandeur of the 'Leviathan of Architecture.'"

Yorkshire Herald (16th May 1907).—"This book gives concisely and clearly the story and description of the building, and would make an excellent guide-book."

Standard (15th April 1907).—"Mr. Calvert has now given us a very attractive history of the founding and building of the edifice, and has dealt in detail not only with the more interesting features of its architecture, but also with its pictures, fresco paintings, illuminated missals, and other treasures of art."

Christian World (12th September 1907).—"Mr. Calvert gives a history of the Escorial, and a clear, full description of its various parts."

Dublin Express (1st April 1907).—"Supplies in a clear and carefully arranged form a mass of information regarding the great pile."

Post, Chicago (17th August 1907).—"The 278 pictures present to the eye the palace, monastery, and mausoleum as it remains, and the historical text completes a comprehensive sketch of one of the most interesting structures that exists in Spain."

Argonaut, San Francisco (24th August 1907).—"The illustrations are well selected and prepared, and the result is a book that will be read with interest by those who delight in the great European storehouses of art and antiquities."

Graphic (5th October 1907).—"Mr. Calvert gives us the best historical and discriptive account of the great monument of Philip II. yet published in England in condensed form. . . . A history for those who have not seen, or cannot hope to see, the Escorial, and a guide-book for those who are fortunate enough to take it there with them."

Western Morning News (20th May 1907).—"An indispensable companion to the tourist."

The Prado

A Description of the Principal Pictures in the Madrid Gallery, by Albert F. Calvert and C. Gasquoine Hartley, with 220 Illustrations.

THIS volume is an attempt to supplement the accurate but formal notes contained in the official catalogue of a gallery which is considered the finest in the world. The Gallery of the Prado has escaped the error of trying to imitate other museums of art, and if we except the Hermitage at St. Petersburg—a gallery allied very closely to it by reason of its origin—it stands alone among the art collections of Europe. Often it has been called a congress of masterpieces, rather than a treasure-house for the art of the world, for the excellence of the Madrid Gallery is the excellence of exclusion. It is this special character which gives it a peculiar distinction—a distinction that has not been decided by chance but rather by predestination.

A royal collection, called into life in large measure by the munificence of private patronage, the Prado exhibits many of the distinctive characteristics of a private collection. The choice of its pictures has been largely an expression of individual taste; and for this reason the dominating impression it conveys is of a collection of superbly beautiful works, and these must be regarded as the adornments of a palace rather than as examples of the works of the several schools of painting. In fine, the Prado is the gallery of a collector, or, to be more exact, of a group of connoisseurs.

In dealing in a limited space with a collection of such supreme artistic importance the authors have, in the course of a hundred pages, written a brief but illuminating history of the Spanish School, and divided the rest of the letterpress equally between the Italian and the Northern Schools. The task of selecting pictures for reproduction that would be illustrative of the best of each School and its masters was one of no little difficulty, but it is believed that the collection—by the courtesy of Señors Lacoste and Moreno, who supplied the photographs—will be found to be thoroughly representative, and that this volume will serve as a guide and pictorial souvenir of a unique Palace of Art.

PRESS NOTICES

Morning Post (19th September 1907).—"The authors have performed a work for the Prado that would almost seem to be unique."

Literary World (15th July 1907).—"A most useful and interesting introduction to the treasures of the Prado."

Liverpool Post (5th June 1907).—"It is invaluable as a guide to what is one of the finest congregations of old masters in the world."

Westminster Gazette (23rd July 1907).—"A book that is a real contribution to art literature, and will be of value alike to the connoisseur and the inexperienced student."

Athenæum (19th October 1907).—"It contains much sound and sympathetic criticism of the principal pictures in the gallery of the Prado, set forth in a pleasant, sober style."

Graphic (5th October 1907).—"The description of the principal pictures in the great Madrid gallery, to which so many art lovers have made special pilgrimages, and to which even the ordinary tourist, under the spell of Velazquez, returns again and again during a stay in the Spanish capital, is well done by Mr. Calvert and his colleague."

Western Morning News (27th June 1907).—"The glories of the Prado are well known to all connoisseurs, and this volume aims at making them more generally understandable by the ordinary traveller, who will find it an indispensable *vade mecum*. The illustrations, particularly the portraits, give a very fair idea of the pictures."

World (7th September 1907).—"Mr. A. F. Calvert's 'Spanish Series,' of which the volume dealing with the Prado Picture Gallery forms part, will be heartily welcomed by all students of Spanish art, for it is not too much to say that never before has an attempt been made to present to the public so vast a number of reproductions from, on the whole, quite acceptable photographs of Spanish works of art at so low a price."

Christian World (1st August 1907).—"Of all the schools and artists represented, Mr. Calvert and Mrs. C. G. Hartley give a valuable, succinct account, pointing out with discernment their characteristic qualities and excellencies in such a way as to make the volume a most serviceable handbook to the Prado, and at the same time, incidentally, a very interesting and well-informed historical sketch of the Spanish school of painters. The value and attractiveness of the book are doubled by the many good illustrations, which reproduce a great number of the chief pictures."

Publishers' Circular (15th June 1907).—"The volume before us will serve as a workable guide to the Gallery, for the text is informing and not too learned, and the 220 full-page illustrations give some idea of the wealth of genius the Prado contains."

Western Daily Press (1st July 1907).—"The illustrations are a prominent feature of this series, and 220 full-page photographs of the masterpieces created by these great painters and their followers give the imaginative reader some idea of the magnificence of the gallery. The 'Spanish Series,' when complete, should form a peculiarly valuable collection of histories."

Seville

A Historical and Descriptive Account of "The Pearl of Andalusia," by Albert F. Calvert, with 300 Illustrations.

SEVILLE, which has its place in mythology as the creation of Hercules, and was more probably founded by the Phœnicians, which became magnificent under the Roman rule, was made the capital of the Goths, was the centre of Moslem power and splendour, and fell before the military power of St. Ferdinand, is still the Queen of Andalusia, the city of poetry, and pageantry, and love. And Seville differs from the other Spanish cities which are associated in history with the might and splendour of the Moorish domination, in that Seville lives. Cordova is dead, and Granada broods over her past. These are cemeteries of a vanished civilisation. Alone among the ancient seats of Moslem sovereignty, Seville has maintained her prosperity. Her wharves, as in the days of Al Mansûr, are still the resort of sailors from many lands. There is still wealth in her palaces and genius in her schools.

Seville is always gay, responsive, and fascinating to the receptive visitor. The city is Moorish, but informed throughout with the spirit of Spain. In Cordova the Spaniard seems a stranger; in Seville he has assimilated and adapted all that was bequeathed by his one-time rulers. It is as though the glowing metal of Andalusian life and temper had been poured into a mould made by other hands expressly to receive it. Thus Seville has not died nor decayed like her rivals. Her vitality amazes and intoxicates; her beauty captivates the artist and the antiquary; her church festivals attract thousands of devout and curious visitors. And of the myriad travellers who congregate to the city with their minds full of preconceived notions, not one has yet confessed to being disappointed with Seville.

In the author's attempt to produce a volume which will appeal both to the painter and the tourist, to the archæologist as well as to the least imaginative sightseer, he has reproduced a number of illustrations which to some may seem to betoken a superabundant regard for detail. It is admitted that many pages are devoted to intricacies of decoration which the general reader may find of only secondary interest, but the object of including this detail is to satisfy the requirements of those who would fathom the mystery of Moslem art. Before the publication of this book it was impossible to obtain impressions of the minutiæ of these superb examples of design, and in engaging artists to make special sketches of the detail of the mosaics, the hope has been to render the illustrations of this volume, as far as possible, the last word on the subject of Arabian architecture and ornament.

PRESS NOTICES

Standard (23rd July 1907).—"The book is interesting."

Morning Leader (16th August 1907).—"The whole book, in fact, is a striking union of learning, and a clear, popular style, and should serve its end well."

Evening Standard (28th June 1907).—"Mr. Calvert has gone far towards revealing to those who know it not the charm and compelling fascination of Seville."

World (27th August 1907).—"A desperately keen desire to see Seville's white walls, and breathe its atmosphere of art and orange groves, is the inevitable result of a study of this charming little book."

Road (August 1907).—"No library can be complete without it."

Queen (14th September 1907).—"The volume is so written as to appeal to the artist and the tourist, to the archæologist and the least imaginative sightseer, while the illustrations are, as far as possible, the last word on the subject of Arabian architecture and ornament."

Madame (13th July 1907).—"Should be in the hands of all who love that land of old romance—Spain."

Manchester Courier (12th July 1907).—"Mr. Calvert is to be congratulated on a piece of work admirable in all respects."

Glasgow Evening News (18th July 1907).—"No one who visits Seville in future can afford to leave behind him a guide-book of such unusual and original quality."

Daily News (26th July 1907).—"Lovers of Spain will be grateful to Mr. Calvert for the work he is doing in such volumes as these to provide a worthy monument of the greatness of its manifold appeals."

Publishers' Circular (17th August 1907).—"Mr. Calvert has his subject at his fingers' ends, and writes with pleasant enthusiasm and freshness."

Clarion (19th July 1907).—"A very charming sort of guide-book, beautifully printed, and having 300 plates from photographs. An amazingly cheap production."

Western Morning News (19th July 1907).—"A book like this will send many to Spain to see for themselves, but to those who cannot go it will prove a guide, an album, and a history combined under one cover, and will richly reward the time spent in its perusal."

Cordova

A Historical and Descriptive Account of the Ancient City which the Carthaginians styled the "Gem of the South," by Albert F. Calvert and Walter M. Gallichan, with 160 Illustrations.

IT would be unnecessary to enlarge upon the reasons for including a study of Cordova in this series of Spanish Handbooks; indeed, a series of this description would be incomplete without it. The beautiful, powerful, and wise Cordova—"The City of Cities," "The Pearl of the West," "The Bride of Andalus," "The Gem of the South," as the Arabian poets have variously styled it—is no longer the centre of European culture. "The brightest splendour of the world" has been lost in centuries of neglect and decay, and the new light of a modern civilisation has not illumined the remains of its mediæval grandeur.

Cordova, once the centre of European civilisation, which the Moors made the Athens of the West, the successful rival of Baghdad and Damascus as a seat of learning and a home of the arts, is shorn of its ancient renown; Cordova of the thirty suburbs and the 3000 mosques is now no more than an overgrown village. But it still possesses a charm which did not pass with the passing of its splendour. Grey-looking, vivacious in its beauty, silent, ill-found and depleted, it still remains the most Oriental city in Spain, and the artist, the antiquary, and the lover of the beautiful will still find in its squares and patios a mysterious spell which cannot be resisted.

The authors of this work have come under the spell of Cordova, and have found there unending interest and enchantment. They have made their letterpress a combination of history and description; they have traced the rise of the city to the zenith of its power and chronicled its decline; and they have illustrated the written word to reveal its monuments to the antiquary and the general reader, for those whose acquaintance with Spain must be made through the medium of the printed page, and those more fortunate readers who may find this book a memento of their wanderings in Andalusia.

Most of the photographs included in this volume, other than those taken by Mr. Calvert, were supplied by Messrs. Rafael Garzon, of Granada; Senan and Gonzalez, of Granada; Hauser and Menet, of Madrid; Ernst Wasmuch, of Berlin; and Eugen Twietmeyer, of Leipzig. Some of the illustrations are reproductions of pictures which were at one time in the San Telmo collection.

PRESS NOTICES

Evening News (27th July 1907).—"Very able and well-written work."

Queen (10th August 1907).—"As an intelligent guide to Cordova, even to the hotels, the book leaves nothing to be desired. . . . He who has once been there can return again at will by perusing this charming book and looking at its beautiful illustrations."

Manchester Courier (17th August 1907).—"Is admirable in every respect."

Dublin Press (5th August 1907).—"It must be said that this book is quite equal to, if not better, than any of the preceding volumes in the series."

Scotsman (22nd July 1907).—"Both well-studied and gracefully written."

Eagle, Brooklyn (1st October 1907).—"The author is doing for small cities what has seldom been done as well for great countries."

Dundee Advertiser (2nd August 1907).—"The history of this wonderful city is narrated in a picturesque style; the glories of its former days, the splendours of the famous Mosque, and the charm of its present condition, even in its partial decay, are all described in glowing terms."

Glasgow Evening News (2nd August 1907).—"In this volume of the 'Spanish Series,' Messrs. Calvert and Gallichan have given us an exceedingly well-written and comprehensive account of the history of Cordova and of her historic remains."

Spanish Arms and Armour

Being a Historical and Descriptive Account of the *Museo de la Armeria Real* of Madrid, by Albert F. Calvert, Illustrated with over 140 Reproductions from Photographs.

ALTHOUGH several valuable and voluminous catalogues of the Spanish Royal Armoury have from time to time been compiled, as this "finest collection of armour in the world" has been subjected to the disturbing influences of fire, removal, and rearrangement, no hand catalogue of its contents has been available, and this book is designed to serve both as a historical souvenir of the institution and a record of its treasures.

The foundation of this unique collection, which was commenced in 1565, was the Armoury of Charles V., which comprised the weapons and armour made for the personal use of the warlike Emperor at Milan and Augsburg, and those which were surrendered to his victorious might by his many powerful enemies. Charles V. had died in his monastic retreat at San Yuste seven years before Philip II., in 1565, removed his father's accumulation of weapons and accoutrements from Valladolid to its later home in Madrid, built by Gaspar de la Vega. This collection has been supplemented by the inclusion of the Arms of the succeeding Kings of Spain during the XVIth and XVIIth centuries, until it has become "not only a perfect epitome of the history of the science of attack and defence, but is full likewise of touching record and suggestion."

In the scheme of this work the author has employed these beautiful and eloquent tokens of temporal power as pegs on which to hang the romance of the rise and decline of Spanish supremacy—a romance more strikingly splendid and touching than that provided, probably, by any other European nation.

The various exhibits with which the writer illustrates his narrative are reproduced to the number of over 140 pictures, printed on art paper by the most up-to-date process, and the selection of weapons and armour has been made with a view not only to render the series interesting to the general reader, but to present an invaluable text-book of European armoury for the guidance of artists, sculptors, antiquaries, costumiers, and all who have practical interest in historical accuracy.

On this account alone it is hoped that the third volume of the "Spanish Series" will be found to be the most complete compendium of a Museum of Arms which is unsurpassed in historical and artistic importance.

PRESS NOTICES

Queen (17th August 1907).—"The traveller could wish for no better companion in his researches through this incomparable treasury of a lost art, and the student by the fireside could hardly need a richer treasury of information."

Daily News (20th July 1907).—"Of considerable interest to everybody who takes a practical interest in the historical accuracy of Spanish arms and armour."

Morning Leader (21st June 1907).—"The book may safely be recommended not to the collector or expert only, but to the general reader."

Globe (1st August 1907).—"The book is one of great technical interest for all who study mediæval times, and will prove to be of special value to artists."

Evening News (5th June 1907).—"Will remain, so far as the English public is concerned, the one authority on what is still the greatest armoury in the world."

Athenæum (17th August 1907).—"Mr. Calvert knows his subject well, and the book is written in an easy, conversational style, which will help readers to a study which is none too easy."

Guardian (23rd October 1907).—"As a little handbook on Spanish armour, the book deserves high praise; as a collection of illustrations it will be almost impossible to surpass it."

Daily Telegraph (6th September 1907).—"Mr. Calvert has made a very valuable addition to his notable 'Spanish Series.'"

Star, Washington (21st September 1907).—"The book is of the greatest interest to antiquarians and connoisseurs."

Scotsman (6th June 1907).—"The volume is one of great interest, and, in a double sense, of exceptional value."

Collecting (3rd July 1907).—"Mr. Calvert has performed a meritorious task for which all connoisseurs and collectors will be indebted to him."

Toledo

An Historical and Descriptive Account of the "City of Generations," by Albert F. Calvert, with 511 Illustrations.

WHILE other cities may be fuller of the sensuous beauty of this southern land—while others throb with the blood and spirit of the living people—Toledo, grim, grey, and grand, embodies the past of Spain.

In a land where everything is old, the antiquity of this city has astounded historians. Spanish tradition claims that Toledo was the first spot to appear above the waters of the Deluge—that it existed before the sun illumined the heavens—that it was founded by Jews flying from the persecution of Nebuchadnezzar. It is not difficult to credit the most extravagant of these fables, when we cross the far-famed bridge of Alcantara and see Toledo rising before us, seemingly a part of the rock on which it stands—an island of the mediæval world which has defied the flood of years. The city has stood outside the march of centuries, some three or four hundred years past. The citizens, though they are old-world enough, the traveller himself, seem incongruous intruders in streets where one expects to meet at every turning the bejewelled turbaned emir, or his conqueror, the mail-clad Castilian knight.

The Moors, though expelled from the city nearly two hundred years earlier than from Seville, have left an ineffaceable impression here to be traced on the still older handiwork of the Visigoth. We do not find here the decadent fairylike art of the degenerate Moors of Andalusia, but the rougher, sterner work of the soldier race that had made the land of Spain their own. The mosques of Toledo exhibit an early and most interesting phase of Arabic architecture. Almost unique, too, are the synagogues of the semi-Moorish Jews, who played a great part in the history of this whilom capital of Castile, alternately caressed and oppressed by the kings, and finally almost exterminated by the fanatical people.

Of Christian architecture, Toledo presents an example of unsurpassed majesty and nobility in the renowned cathedral, the metropolitan church of Spain. Bulky volumes have been written dealing with this splendid specimen of Gothic art alone. The genius of a later age is embodied in the noble church of San Juan de los Reyes, wherein we perceive the young spirit of renascent Europe infusing itself into the old mediæval forms.

For the painter, Toledo possesses quite peculiar interest as the home and the source of inspiration of that remarkable genius, El Greco, whose work constitutes a distinct chapter in the history of art.

Of all this—of Toledo's stirring history, its unrivalled grandeur of aspect, its extraordinary artistic significance—much has been written and remains to be written. The author of the present work has not attempted to outline the story of Toledo in some 150 pages, or to supplement the work of earlier writers with new facts and theories, but to equip the illustrations with a brief explanatory text, and to convey chiefly by means of the photographers' skill an idea of the city which one of its most illustrious sons described as "the Crown of Spain, free from the time of the mighty Goths."

PRESS NOTICES

Morning Post (2nd November 1907).—"Of the illustrations it is impossible to speak too highly."

Morning Leader (7th December 1907).—"Indispensable to students and amateurs."

Scotsman (18th November 1907).—"The volume has an historical and pictorial interest quite out of proportion to its bulk and price."

Western Daily Press (16th December 1907).—"The wealth of art illustration is an invaluable aid to some realisation of the glories of Spain."

Liverpool Daily Courier (10th January 1908).—"His enthusiasm for his subject is altogether admirable, and it has resulted in a remarkable contribution to our knowledge of Spain and its architecture."

Queen (25th April 1908).—"Mr. Calvert's 'Toledo' is the most important volume yet published in the remarkable 'Spanish Series' of this author."

Bristol Times (2nd December 1907).—"This is a splendid book."

New Age (25th April 1908).—"This is one of the most interesting of the 'Spanish Series.'"

Granada and the Alhambra

A Brief Description of the Ancient City of Granada, with a Particular Account of the Moorish Palace, by Albert F. Calvert, with 460 Illustrations.

NO city in Spain seems to fascinate the foreigner as much as the old Moorish capital of Granada. Few that enter the walls of the fairy palace of the Alhambra escape the spell that history and legend have woven round it. Since the days of Washington Irving and Prescott, the keenest criticism and coldest surveys have failed to dispel the glamour which makes the city the Mecca of every pilgrimage beyond the Pyrenees.

To the Spaniard, Granada is the culminating point of a struggle of seven centuries, the coping stone of national unity. For others it remains the noblest monument of a vanished civilisation, the high-water mark of Moslem culture.

The present volume is no mere abridgment of the larger and more expensive work on the Alhambra by the same author. It has been written as a result of subsequent visits to Granada, and in the light of more recent discoveries and investigations. While its size does not permit of the elaborate and sumptuous illustration of the earlier volume, the number and variety of the photographs will, together with the carefully-prepared text, enable the reader to realise something of the magical charm of this last stronghold and palace of the Andalusian Moor.

PRESS NOTICES

Westminster Gazette (14th December 1907).—"It is a work that will appeal to every one interested in Spain . . . and most of all it will appeal to the artist and student."

M.A.P. (2nd May 1908).—"Mr. Calvert has done his work with a nice diligence and an excellent discrimination, and the result is a book that is indispensable to every lover of Moorish art."

Architectural Review (December 1907).—"The book is good; we wish there were more of it."

Western Daily Press (4th November 1907).—"Has been reproduced with all the artistic care that has characterised the other volumes of this unique 'Spanish Series.'"

Western Morning News (2nd December 1907).—"We have nothing but praise for this work."

Dublin Express (30th December 1907).—"A valuable addition to any well-chosen library."

Leon, Burgos, and Salamanca

An Historical and Descriptive Account, by Albert F. Calvert, with 462 Illustrations.

THE history of these three cities is largely the story of the making of Spain. Leon was the first stage of the onward march of the Christian reconquerors—a journey to end only at the Pillars of Hercules. It was outpost first; for three hundred years capital of a kingdom; since then a quiet country town far removed from the noise and shock of battle. Yet it is full of memorials of its days of pride. The Cathedral, distinguished before all others in Spain for beauty, still astonishes and delights the architect by its amazing daring; the Renaissance Church of San Isidoro attracts, by its strange crude frescoes, the student of art in its beginnings.

Proud Burgos, *caput Castellæ*, *camera regia*, surrendered reluctantly its metropolitan dignity to Toledo. It is the city of the Cid, who was born within sight of its walls, whose ashes are treasured here as relics beyond all price. Haughty and tenacious of liberty, the history of the city teems with incidents of revolt and defiance. To-day it is a quiet provincial capital, domi-

nated by its superb Cathedral, and possessing in the Convent of Huelgas and the wonderful tomb of Juan II., two of the most notable monuments of Spain.

The name of Salamanca was once famed throughout Europe from Gibraltar to Novgorod. As a seat of learning it ranked with Paris and Oxford. Its ruined colleges tell a sad, yet glorious tale; its Cathedral, *fortis Salamantina*, reminds us in its fortress-like strength of that other aspect of the town's history. For Salamanca believed that sword never blunted pen, nor pen sword. Of all the cities of Spain she was the most bellicose. Her streets ran red with the blood of factions, her men were ever in the van in the war against the infidel. There never was a sword drawn in Spain but Salamancan blood was shed.

The story of these three historic cities is told in sufficient detail in the present volume, while the numerous illustrations enable us to realise their quaint mediæval physiognomy, and their richness in artistic and architectural treasures.

PRESS NOTICES

Westminster Gazette (9th May 1908).—"The volume is one which all travellers should possess whether they have been to Spain or not."

Madame (25th April 1908).—"It should be in the hands of every person who has visited Spain or contemplates doing so."

Western Morning Times (11th July 1908).—"To traveller and student alike the work is of the greatest value."

Onlooker (30th May 1908).—"A wonderfully complete panorama of the historical monuments of these grand old cities."

Record Herald, Chicago (14th July 1908).—"His historical and descriptive account of the cities mentioned contains a wealth of facts as interesting as varied, while the many illustrations charmingly convey an equal amount of pleasing pictorial knowledge."

Valladolid, Oviedo, Segovia, Zamora, Avila, and Zaragoza

Valladolid, Oviedo, Segovia, Zamora, Avila, and Zaragoza, an Historical and Descriptive Account, by Albert F. Calvert, with 413 Illustrations.

THE six cities treated in this book are not only full of artistic and architectural treasures, but illustrate distinct and successive stages of the nation's history. Oviedo, that little windy city between the mountains and the sea, was the cradle of the monarchy, the residence and burial-place of its warrior kings. For all men of Spanish blood it is holy ground. At Zamora we touch the heroic age of Spain, the era of the half-fabulous heroes, whose fame lives in ballad, legend, and folk-lore. Segovia and Avila, towns of the Re-conquest, were wardens of the frontier against the redoubtable Moor. To the fancy their grass-grown streets still re-echo with the tramp of armed men. Avila, too, enshrines the memory of the sainted Teresa, holiest of Spanish women. At Valladolid, which preceded and nearly supplanted Madrid as the capital of the united monarchy, Cervantes dwelt and Columbus died. Zaragoza has ever been a noble and important capital, most glorious in latter times, when, just a century ago, she proved to an astonished Europe that the old heroic breed of Numantia and Saguntum still lived within her walls.

In these historic cities, the piety of Spaniards raised stately churches, triumphs of the builder's art. At Oviedo, we find the sacrosanct cathedral *ovetensis*, enshrining the mysterious palladium of Gothic faith and liberties, surrounded by strange churches which are among the very earliest examples of the Romanesque. Segovia is a paradise for the ecclesiologist. Avila's cathedral is perhaps the finest example extant of the fortress-church of the Middle Ages, and its

priory of Santo Tomăs contains one of the three or four finest examples of Renaissance sculpture in Spain. At Segovia you may study, too, the cyclopean works of the Roman Conquerors; and at Valladolid, the rare and extraordinary masterpieces of the few great Spanish sculptors.

To the student of national life the six cities are full of significance and promise. After a survey of their memorials, it is impossible to believe that the vitality of Spain is spent. Already Valladolid and Zaragoza pulsate with the new spirit. A few more years, and the other cities, already stirring, will awake from their long sleep, and the Phœnix, born again a thousand years ago at Oviedo, will once more renew its youth.

PRESS NOTICES

Westminster Gazette (23rd July 1908).—"Mr. Calvert's summary of the historic and artistic history of each town is a marvel of skilful compression, and the illustrations are in themselves an education."

Observer (2nd August 1908).—"A valuable reference-book or souvenir of a visit to the cities described."

Publishers' Circular (15th August 1908).—"Mr. Calvert writes with knowledge, reverence, and enthusiasm, and the admirable illustrations complete a book for which we have nothing but praise."

Liverpool Courier (31st July 1908).—"In some respects this is one of the most useful volumes in the whole remarkable series."

Dundee Advertiser (13th August 1908).—"Mr. Calvert is singularly successful in recreating some of the greatness of these cities of bygone Spain, and his volume will afford delight to travellers as well as to those who can only travel by means of books."

Glasgow News (20th August 1908).—"A possession to be desired by any one interested in the picturesque surroundings and chivalric history of the Spaniards."

Dublin Express (2nd November 1908).—"This is another volume of the delightful 'Spanish Series' and we are inclined to think that it is almost the best issued so far."

Velazquez

A Biography and Appreciation, Illustrated with 136 Reproductions from Photographs of his Most Celebrated Pictures, by Albert F. Calvert and C. Gasquoine Hartley.

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ—"our Velazquez," as Palomino proudly styles him—has been made the subject of innumerable books in every European language, yet the Editor of this Spanish Series feels that it would not be complete without the inclusion of yet another contribution to the broad gallery of Velazquez literature.

The great Velazquez, the eagle in art—subtle, simple, incomparable—the supreme painter, is still a guiding influence of the art of to-day. This greatest of Spanish artists, a master not only in portrait painting, but in character and animal studies, in landscapes and historical subjects, impressed the grandeur of his superb personality upon all his work. Spain, it has been said, the country whose art was largely borrowed, produced Velazquez, and through him Spanish art became the light of a new artistic life.

The authors cannot boast that they have new data to offer, but they have put forward their conclusions with modesty; they have reproduced a great deal that is most representative of the artist's work; and they have endeavoured to keep always in view their object to present a concise, accurate, and readable life of Velazquez

PRESS NOTICES

Daily News (17th January 1908).-- "The authors are to be congratulated upon the high merit of the work and its arrangement, and the pictures are a veritable treasury for any library."

Publishers' Circular (8th February 1908).—"Altogether a delightful book for the art lover."

Darlington Times (15th February 1908).—"It is an authoritative and eminently readable account of the life and work of the great master."

Scotsman (27th January 1908).—"A readable and interesting volume, worthy to rank with its forerunners in the series."

Aberdeen Free Press (3rd February 1908).—"The volume is a noteworthy addition to the 'Spanish Series.'"

Press, Philadelphia (2nd February 1908).—"The volume is highly praiseworthy."

New York Tribune (12th January 1908).—"This volume well fills the little niche that has been waiting for it."

Goya

A Biography and Appreciation, by Albert F. Calvert, Illustrated by Reproductions of 612 of his Pictures.

THE last of the old masters and the first of the moderns, as he has been called, Francisco José de Goya y Lucientes is not so familiarised to English readers as his genius deserves. He was born at a time when the tradition of Velazquez was fading, and the condition of Spanish painting was debased almost beyond hope of salvation; he broke through the academic tradition of imitation; "he, next to Velazquez, is to be accounted as the man whom the Impressionists of our time have to thank for their most definite stimulus, their most immediate inspiration."

The genius of Goya was a robust, imperious, and fulminating genius; his iron temperament was passionate, dramatic, and revolutionary; he painted a picture as he would have fought a battle. He was an athletic, warlike, and indefatigable painter; a naturalist like Velazquez; fantastic like Hogarth; eccentric like Rembrandt; the last flame-coloured flash of Spanish genius.

It is impossible to reproduce his colouring, but in the reproductions of his works the author has endeavoured to convey to the reader some idea of Goya's boldness of style, his mastery of frightful shadows and mysterious lights, and his genius for expressing all terrible emotions.

PRESS NOTICES

Daily News (2nd April 1908).—"Of all the volumes in the well-known 'Spanish Series' none has been more successful than his account of the life and works of Goya."

Globe (9th March 1908).—"The volume treating of Goya is as good as its predecessor on Toledo, and that is saying much."

Westminster Gazette (6th June 1908).—"His book will be found full of valuable information . . . certainly the best all round account of the master that has yet appeared in England."

Newcastle Daily Chronicle (20th March 1908).—"It is hardly too much to say that this latest volume of the 'Spanish Series' is the most important of all. . . . Lovers of art ought to be grateful."

Western Morning News (21st March 1908).—"It is indeed a masterpiece. Success, however, and absolute success, must inevitably await a book on Spain edited by Mr. Calvert. Goya is no exception."

Western Daily Express (24th February 1908).—"The reader is almost appalled by the idea of the tremendous amount of work and energy expended in order to obtain reproductions of all the pictures, etchings, and lithographs, available to the collector."

Scotsman (20th February 1908).—"Like its predecessors of the 'Spanish Series,' Mr. Calvert's volume on Goya is a marvel of interest."

Dundee Advertiser (12th March 1908).—"If Goya has had to wait for his biography, the debt has been at length discharged with interest by Mr. A. F. Calvert."

Aberdeen Free Press (23rd April 1908).—"The reproductions form the fullest presentation of Goya's work that has ever appeared."

Observer (8th March 1908).—"Mr. Calvert's volume is the most complete book that has been written in English on this fascinating subject."

London Opinion (29th February 1908).—"The volume is invaluable to English students."

Darlington Times (20th June 1908).—"Both in the letterpress and its illustrations, Mr. Calvert's book is the best record we have in English of Goya's artistic achievement."

New York Tribune (12th April 1908).—"The book is peculiarly worth having."

Journal, Providence, N.J.—"Probably the most notable volume in the valuable and delightful 'Spanish Series.'"

Evening Herald, Boston, Mass. (11th March 1908).—"From every point of view the volume is a worthy addition to an admirable series."

New York Times (7th March 1908).—"The new volume is calculated to fill an important niche in the history of European art in English literature."

Times of India, Bombay (6th May 1908).—"To Mr. Calvert the public owes a debt of gratitude for introducing them to the wonders and beauties of this erratic artist."

Madrid

A Historical and Descriptive Account of the Spanish Capital, by Albert F. Calvert, with 453 Illustrations.

MADRID is at once one of the most interesting and most maligned cities in Europe. It stands at an elevation of 2500 feet above the sea level, in the centre of an arid, treeless, waterless, and wind-blown plain; but whatever may be thought of the wisdom of selecting a capital in such a situation, one cannot but admire its unique position and the magnificence of its buildings, and one is forced to admit that, having fairly entered the path of progress, Madrid bids fair to become one of the handsomest and most prosperous of European capitals.

The splendid promenades, the handsome buildings, and the spacious theatres combine to make Madrid one of the first cities of the world, and the author has endeavoured with the aid of the camera, to place every feature and aspect of the Spanish metropolis before the reader. Some of the illustrations reproduced here have been made familiar to the English public by reason of the interesting and stirring events connected with the Spanish Royal Marriage, but the greater number were either taken by the author, or are the work of photographers specially employed to obtain new views for the purpose of this volume.

PRESS NOTICES

Morning Post (4th March 1909).—"We have often had occasion in these columns to mention the excellence of Mr. Calvert's work upon Spain. It is not too much to say that no other nation is at present profiting by an advantage similar to that which this series presents to the reader. . . . It is a matter for public congratulation that work of this kind should exist."

Globe (10th March 1909).—"This volume is fully equal in attractiveness to the other volumes of the well-known 'Spanish Series,' which have been so often and so highly praised in these columns."

Newcastle Chronicle (15th March 1909).—"Never before has Madrid been so handsomely pictured for English eyes."

Dublin Daily Express (15th March 1909).—"It fully maintains the high reputation of the volumes that preceded it."

Madame (20th March 1909).—"The volume is one of the finest of the series."

Academy (20th March 1900).—"A capital *résumé* of the historical and political story of Madrid."

Bodleian (April 1909).—"This series has probably done as much in the literary world, as Thomas Cook in the sphere of practice, to make known the charms of Spain and to exploit her fascinations."

Yorkshire Observer (13th April 1909).—"This is the most imposing volume of this really splendid 'Spanish Series.'"

New York Post (8th May 1909).—"Travellers will do well to economise space in other directions, if necessary, and include Mr. Calvert's volumes in their outfit."

New York Tribune (11th April 1909).—"Mr. Calvert has never done his work better."

Journal, Providence (23rd May 1909).—"His Madrid is no less delightful than the other books in the 'Spanish Series,' and that is saying much."

Literary World (September 1909).—"Madrid is one of Mr. Calvert's peculiar triumphs. . . . No one who sees the book can fail to get a vivid impression of the Spanish capital and the life of its people."

Royal Palaces of Spain

A Historical and Descriptive Account of the Seven Principal Palaces of the Spanish Kings, by Albert F. Calvert, with 164 Illustrations.

SPAIN is beyond question the richest country in the world in the number of its Royal Residences, and while few are without artistic importance, all are rich in historical memories. Thus, from the Alcazar at Seville, which is principally associated with Pedro the Cruel, to the Retiro, built to divert the attention of Philip IV. from his country's decay; from the Escorial, in which the gloomy mind of Philip II. is perpetuated in stone, to La Granja, which speaks of

the anguish and humiliation of Christina before Sergeant Garcia and his rude soldiery; from Aranjuéz to Rio Frio, and from El Pardo, darkened by the agony of a good king, to Miramar, to which a widowed Queen retired to mourn: all the history of Spain, from the splendid days of Charles V. to the present time, is crystallised in the Palaces that constitute the patrimony of the Crown.

The Royal Palaces of Spain are open to visitors at stated times, and it is hoped that this volume, with its wealth of illustrations, will serve the visitor both as a guide and a souvenir.

PRESS NOTICES

Globe (31st March 1909).—"The present volume, if smaller than many of its predecessors, is their equal in value."

Academy (3rd April 1909).—"The 'Spanish Series' is growing to quite a surprising length, but we are pleased to find that it maintains the level of excellence, volume by volume, which characterised its first appearance."

Nottingham Guardian (20th April 1909).—"The volume answers its purpose admirably, and is equally worth a place among the traveller's equipment of guide-books or in the student's library."

Publishers' Circular (10th April 1909).—"The high standard of this series is being well maintained."

Dublin Express (13th May 1909).—"This volume is a very charming addition to the admirable 'Spanish Series.'"

Irish Independent (5th April 1909).—"There are many interesting details in Mr. Calvert's fine book, which is, as usual with his works, superbly illustrated."

Guardian (19th May 1909).—"Well deserves a hearty word of commendation."

El Greco

A Biography and Appreciation, Illustrated by Reproductions of over 140 of his Pictures, by Albert F. Calvert and C. Gasquoine Hartley.

IN a Series such as this, which aims at presenting every aspect of Spain's eminence in art and in her artists, the work of Domenico Theotocópuli must be allotted a volume to itself. "El Greco," as he is called, who reflects the impulse, and has been said to constitute the supreme glory of the Venetian era, was a Greek by repute, a Venetian by training, and a Toledan by adoption. His pictures in the Prado are still catalogued among those of the Italian School, but foreigner as he was, in his heart he was more Spanish than the Spaniards.

El Greco is typically, passionately, extravagantly Spanish, and with his advent, Spanish painting laid aside every trace of Provincialism, and stepped forth to compel the interest of the world. Neglected for many centuries, and still often misjudged, his place in art is an assured one. It is impossible to present him as a colourist in a work of this nature, but the author has got together reproductions of no fewer than 140 of his pictures—a greater number than has ever before been published of El Greco's works.

PRESS NOTICES

Bristol Mercury (20th March 1909).—"The production is on the same magnificent scale as that of its predecessors."

Newcastle Daily Chronicle (19th March 1909).—"It enriches the 'Spanish Series' to which it belongs."

Nation (10th April 1909).—"The book is well worth reading both as an account of Greco and as a study of the innate seriousness, dignity, and other prominent characteristics, of Spanish painting."

Journal, Providence (23rd May 1909).—"The book must be regarded as one of the most important—if not quite the most important—of the series. . . . This is a book without which no English art library could be complete."

Baltimore Sun (25th April 1909).—"The volume is an admirable and enlightening study of the development of painting in Spain during the fifteenth and sixteenth centuries, as well as a history of El Greco."

San Francisco Argonaut (1st May 1909).—"It would be hard to speak too highly of the critical appreciation of El Greco given us by the authors."

New York Tribune (11th July 1909).—"It is a book worth having."

Literary World (September 1909).—"The series of capital reproductions of El Greco's pictures adds distinctly to the interest and value of the first monograph in English on the Spanish master."

IN PREPARATION

The Royal Tapestries at Madrid

A Historical and Descriptive Account of the Collection of Beautiful Tapestries in the Royal Palace at Madrid, by Albert F. Calvert, with over 200 Illustrations.

THE Royal Palace at Madrid contains the most valuable and interesting collection of Tapestries in Europe. These were for the most part woven in Flanders, some in the early fifteenth century, at a time when the industry in that country had reached its zenith. At a later period the work of the Flemish artists was imitated in Spain itself with no little success. Among the designers of these superb works of art were Quentin Matsys, Pieter Brenghel, and the Divine Raphael himself. Not artistically only but historically the collection is of rare interest. The series illustrating the Conquest of Tunis, for the light it throws on the history, equipment, and episodes of that expedition may be likened to the famous tapestries of Bayeux. Nor is it possible to gaze without peculiar interest on the costly draperies which housed the Majesty of Spain and the Empire—the hangings of the imperial throne of Charles V. The importance to the world of art and history of this collection was first sufficiently realised by his late Majesty, Don Alfonso XII., by whose command it was photographed and catalogued by the learned Count of Valencia de Don Juan, who had already accomplished the reorganisation of the Royal Armoury. An account based on this catalogue of these priceless tapestries—forming a pictorial record of Spain's most glorious achievements—is now for the first time published in England; together with no fewer than 250 illustrations, reproducing the beauty in all its detail of these wonderful triumphs of the weaver's craft. The book, or album, as it might more correctly be termed, should find a place in the library of every student of the fine arts.

Vizcaya and Santander

Some Account of the Cantabrian Land and of Spanish Navarre, by Albert F. Calvert.

WHETHER or not the Basques be the aboriginal inhabitants of the Peninsula, they are at least the oldest of its peoples, and among the most interesting. Their language, their customs, their *fueros* or local code; above all, their mysterious origin, have been the themes of discussion and speculation among the learned for centuries—and are likely to continue so. Meanwhile they flourish exceedingly, and their towns, or at least their seaports, hum with life and energy.

It is a wild stern coast this of Northern Spain, constantly swept by gales from the troubled Bay. In the inaccessible recesses of the giant peaks that stand sentinel over the land, the ancient Cantabrians for years defied the might of Rome, even as their descendants have always shown themselves ready to fight to the last gasp for their rights and liberties.

Scenically there is no part of Spain more beautiful, though its beauty is of a grander, more rugged type than that of Andalusia or Valencia.

Without indulging in long dissertations on the origin of the Basques, and ventilating theories as to the derivation of their language, the author endeavours to convey some idea of the charms of travel in a noble and unfrequented country, among an ancient and virile race.

Galicia

The Land and the People, a Historical and Descriptive Account, by Albert F. Calvert, Illustrated.

THE old kingdom of Galicia may not inaptly be termed the Wales of Spain. Its people approximate closely to the old Celtic type, with a large admixture of the Teutonic blood of that strange forgotten tribe, the Suevi, who held sway here for two centuries. Though every traveller in Spain has met the sturdy patient Gallegos in the capacity of porters, servants, and workers, few trouble to visit their country—a pleasant land of green hills, deep valleys, smiling lakes, brawling streams, and long fjords like gulfs.

Here is situated the celebrated shrine and cathedral of Santiago de Compostella, which through the ages of faith

attracted so great a concourse of pilgrims that their path was compared to the Milky Way. Other cities there are in the old Kingdom—Corunna (dear to Englishmen), Vigo, Orense, Pontevedra—all described herein, and fraught with interest to the ecclesiologist and artist. In many respects akin to Portugal, Galicia has also a special interest as being the part of Spain least affected by Moorish and trans-Pyrenean influences. Readers of the wonderful studies of provincial life by the gifted novelist, Doña Emilia Pardo de Bazàn, will thank Mr. Calvert for his description of the unfrequented country where she lays her scenes.

Catalonia and The Balearic Islands

An Historical and Descriptive Account, by Albert F. Calvert, with over 250 Illustrations.

CATALONIA is the Spain of to-day and of the future. While the cities of the Leon and Castile age sleep peacefully, and seem lost in dreams of the glories of the past, Barcelona and her neighbouring towns throb with feverish modern life, and their citizens press forward eagerly in the path of material and intellectual progress. There are those who believe that Catalonia contains all the elements essential to the complete regeneration of Spain, and that she will raise the whole country to her industrial level. But the old county of Barcelona has a glorious and stirring past, as well as a promising future. Her history goes back to the days of Charlemagne, and has to tell of merchant princes and of hazardous commercial enterprise, reminding one of the Italian maritime republics.

The Catalans, as is well known, are in many respects a distinct race from the Spaniards. They approximate to the Provençals, and have much of the charm attaching to that nation of singers and fighters. Full of ancient cities—Barcelona, Tarragona, Gerona, Lerida, among others—the province abounds with interest to sightseer and student alike.

The Balearic Islands, one of which (Minorca) was long an English possession, constitute one of the most flourishing provinces of the Kingdom. Happiness and prosperity are writ large over their surface. The birthplace of that extraordinary genius, Raymond Lulli, these fortunate isles have never lost that old culture and urbanity introduced by the Moors. Delightful as a place of sojourn or residence, Majorca and her sister isles reveal many and conspicuous traces of that prehistoric race which once offered bloody sacrifices to the Sun on all the shores of the Inland Sea.

Valencia and Murcia

A Glance at African Spain, by Albert F. Calvert, with 345 Illustrations.

EVERY traveller to the fertile provinces which form the subject of this volume has been forcibly impressed by their outward resemblance to the more favoured parts of Northern Africa. And here, only to a degree less than in Andalusia, the Moors made themselves very much at home, and have left behind them ineffaceable impressions.

In this delightful region the dusky invaders established themselves at Valencia, which they dubbed the City of Mirth. The history of the land is alike a fevered dream of mediævalism. Across its pages flit the shadowy forms of Theodomir, and the Cid and Jaime lo Conqueridor, standing out against a background of serried hosts and flaming cities. The people to-day are true children of the sun, passionate, vivacious, physically well proportioned. The country is a terrestrial paradise, where the flowers ever blossom and the sun ever shines. To-day the Valencian supplements the bounty of Nature by enterprise and industry. His ports pulsate with traffic, and side by side with memorials of the life of a thousand years ago, modern social Spain may be studied at Alicante and El Cabañal, the Brighton and Trouville of the Peninsula.